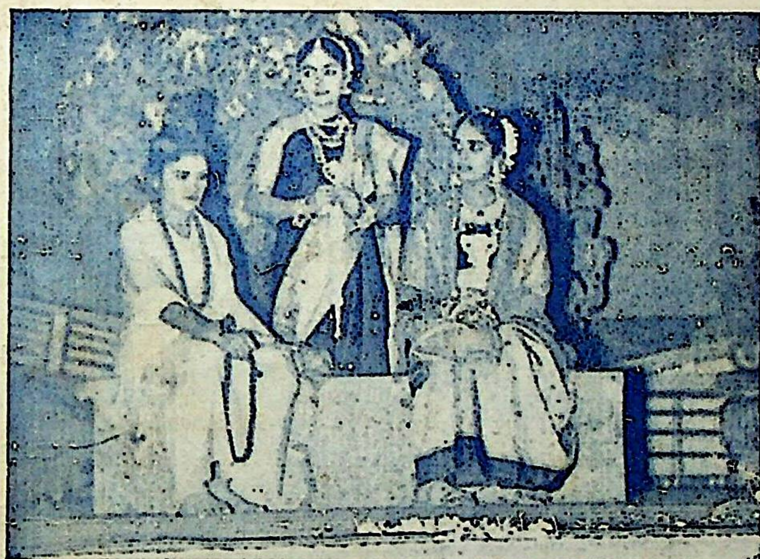
THE

SAMSKRITA RANGA ANNUAL

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THE SAMSKRITA RANGA

MADRAS

1959

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SAMSKRITA RANGA

ANNUAL REPORT

1958—1959

We have great pleasure in presenting this report of the activities of the *Samskrita Ranga* for the year ending with 15th November 1959. This is the First Annual Report to be presented by the Association which was founded on 16th November 1958.

Sanskrit Dramatic activity which had been maintained previously in Madras by the Suguna Vilasa Sabha, the Sanskrit Associations of the different city colleges and the Madras Sanskrit Academy had come to a standstill owing to various reasons. In recent years, thanks to the opportunities given by the All-India Radio, Dr. V. Raghavan had gathered together a troupe of friends and younger colleagues and students interested in Sanskrit Drama and had begun presenting select scenes from the classics as also abridged versions of Sanskrit plays. To give a fillip to Sanskrit Drama and to revive its presentation on the stage he undertook, as member of the Kalidas Festival Committee of the Madhya Pradesh Government, to produce at the Kalidas Festival at Ujjain, in November 1958, the *Malavikagnimitra* of Kalidasa. The participants in the *Malavikagnimitra* for the Ujjain Festival met together on 16th November at the premises of the Madras Music Academy and resolved to form themselves into a permanent organisation called the *Samskrita Ranga, Madras*, and develop the same with the help of other members and sympathisers into an active centre for Sanskrit Drama in all its aspects. The participants in the play became the Founder Members. It was also resolved on the occasion that whatever benefits accrued out of the production at Ujjain be credited to and vested in the above Association, *Samskrita Ranga*. The following office-bearers were also unanimously elected at the same meeting and it was resolved to co-opt five other members to the Committee as Vice-Presidents and Committee Members:

***President*:**

Dr. V. Raghavan, M.A., PH.D.

***Vice-Presidents*:**

Prof. A. Shanmukha Mudaliar, M. A., Sri G. K. Seshagiri, B.A., Kumari Sita Chari, M. A.

Trustees :

Sri T. S. Rangarajan, B.A., B.L., Sri M. M. Gurunath, M.A.

Secretaries :

Sri T. K. Venkateswaran, M.A., Sri C. S. Sundaram, B. A. (Hons.), Kumari S. S. Janaki, M.A. M. Litt.

Treasurer :

Sri K. V. Sarma, M.A., B. SC.

Committee Members :

Sri P. Tirujnanasambandham, M.A., L.T. Mrs. Kamalam Unni, M.A., L.T. Miss. Ammini Amma, M.A. Sri V. S. Venkataraghavachariar, M.A. Sri U. Venkatakrishna Rao, M.A. Sri R. Ramakrishna Iyer, M.A. Dr. V. Varadachari, M.A., Ph.D. Sri C. R. Swaminathan M.A., M.Litt. Kalasagaram Sri Rajagopal. Sri H. Vaidyanathan. Sangitabhushanam Sri S. Ramanathan. Kumari V. Ranganayaki. Pandit S. Rajagopala Sarma.

In addition to the above members two student representatives, Kumari V. C. Shantha from S.I.E.T. Women's College and Sri K. R. Srinivasan from the Government Arts College, Madras, were later co-opted.

The *Ranga* has been affiliated to the Madras Natya Sangh (Theatre Centre, India, affiliated to the UNESCO).

The main achievement of the *Samskrita Ranga* during the year under Report is its successful production of Kalidasa's *Malavikagnimitra* which was got up for the All-India Kalidasa Festival at Ujjain and was staged there on the 26th November, 1958, before a huge audience numbering about 10,000. The production was acclaimed as the best of the shows presented at the festival and the members were requested to present it again at the capital of Madhya Pradesh, Bhopal, before the Governor, H. E. Sri Pataskar. On their return to Madras, the participants in the Ujjain production of the *Malavikagnimitra* were given a public reception by the Madras Natya Sangh, at the Y. M. I. A., Mylapore. Justice A. S. P. Iyer presided. Dr. V. Raghavan, the leader of the troupe, gave a talk on the work they did on the technical and artistic side for producing the *Malavikagnimitra.* Prof. M. K. Shanmukham, President of the College Dramatic Activities Co-ordinating Council, congratulated Dr. Raghavan and his colleagues on their initiative and successful production. There were also appreciative speeches made on the occasion by

Sri K. Chandrasekharan and Mr. Hussain. Subsequently thanks to the good impression created by the performances at Ujjain and Bhopal, the *Ranga* was invited to present the play again in the Music and Dance festival of the 32nd Conference of the Madras Music Academy where it was witnessed by a distinguished audience numbering about 2,000. The *Ranga* produced *Malavikagnimitra* for the fourth time under the auspices of the College Dramatic Activities Co-ordinating Council of the Madras Natya Sangh who co-operated with the Ranga in the Ujjain production also. The College Dramatic Activities Co-ordinating Council of the Madras Natya Sangh presented three plays in English, Tamil and Sanskrit and from the financial as well as artistic point of view the Sanskrit play was the most successful. The Ranga is grateful to Dr. C. P. Ramaswami Aiyar for presiding over that production and the words of encouragement he spoke on that occasion.

When the Wayne State University Theatre visited the city and staged some English dramas under the auspices of the Madras Natya Sangh in the second week of April 1958, the members who later formed themselves into the *Samskrita Ranga* presented on the stage on the 12th April, Act V of Kalidasa's *Sakuntala*. The function took place in the Vani Mahal, T. Nagar.

Through the courtesy of the All-India Radio, Madras, some of the members connected with the *Samskrita Ranga* and other friends interested in Sanskrit drama had an opportunity to listen to the tape-recordings of the production of *Sakuntala* during the recent festival in Holland. .

On 18th February, 1959, a meeting of the *Ranga* was held with the President in the Chair at the Vivekananda College, Mylapore. After transacting business in connection with opening of an account for the *Ranga* in the Indo-Commercial Bank, Mylapore, and the election as Student Members of the Committee, Smt. V. C. Shanta of the S.I.E.T. Women's College and Sri K. R. Srinivasan of the Government Arts College, Smt. V. C. Shanta gave a display of mono-acting of a scene from Bhasa's *Pratima Nataka*. This was followed by the reading of a paper on "Producing of Sanskrit Plays" by the President. The paper was published in the Spring, 1959 issue of *Natya*, the organ of the Bharatiya Natya Sangh, Delhi. Among the visitors present was Mrs. Roshan Alkazi who is actively connected with theatre activities in Bombay. After some discussion on the paper, Sri T. K. Venkateswaran, one of the Secretaries of the *Ranga*, proposed a vote of thanks.

On 27th April 1959, a meeting of the General Body of the *Ranga* was held to pass the Draft Rules and Regulations and Memorandum of Association of the *Ranga*. The same was passed after some modifications suggested by some members. In pursuance of the decision of the *Ranga*, the *Ranga* was registered with the District Registrar of Assurances, Madras-Chingleput, Madras, on 2nd September 1959 (S. No. 72 of 1959).

Among the objects of the *Ranga* are: the production of Sanskrit plays on the Stage and the Radio, the holding of meetings for Sanskrit play-reading and reading and discussion of papers on Sanskrit plays and their production, to undertake publication and other lines of work conducive to the development of Sanskrit dramatic activity in all its aspects.

On the 2nd August 1959, the *Ranga* recorded on tape for the All-India Radio, their production of the *Malavikagnimitra* of Kalidasa. This was on the air on 3rd November 1959 in connection with the Kalidasa Day celebrated by the Radio.

On the 9th August 1959, through the courtesy of the All-India Radio, members of the *Ranga* listened to the tape-recordings of the *Vikramorvasiya* produced at the Ujjain Festival, 1958, by the troupe from Gwalior.

On the 10th October the *Ranga* produced on the All-India Radio the last act of Kalidasa's *Sakuntala* to mark the Kalidasa Day celebrated on Vijayadasami all over South India.

On 13th October 1959, a meeting of the Executive Committee of the *Ranga* was held at the Kuppuswami Sastri Research Institute premises to discuss the further activities of the *Ranga*, the possibility of producing a new Sanskrit Drama towards the end of year and to make arrangements for the celebration of the Foundation Day before the end of November.

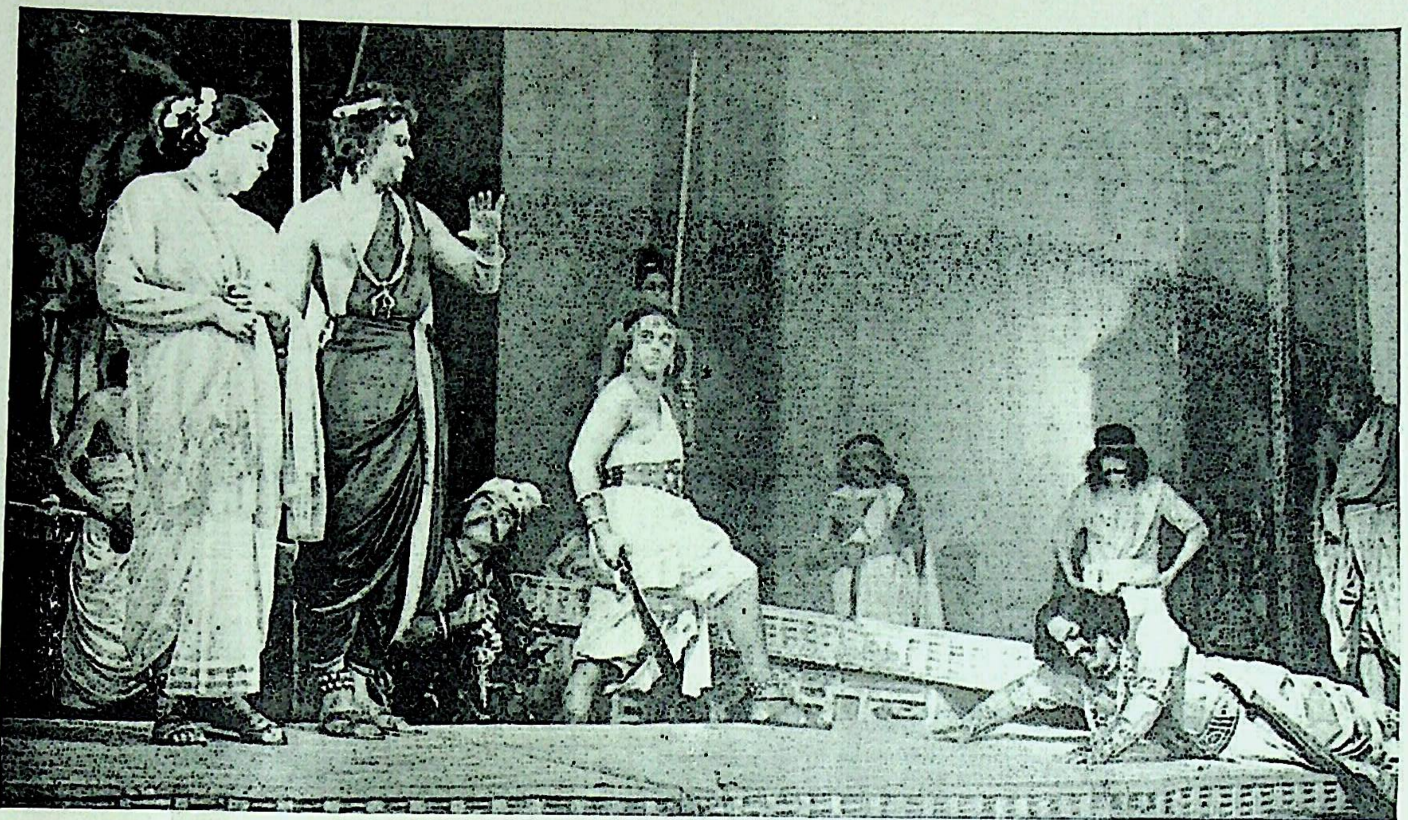
On 21st October 1959 the *Ranga* held a reception to the Pracya Vani Mandir Sanskrit players from Calcutta, at the Y. M. I. A., Mylapore. Sri T. L. Venkatarama Iyer, Chairman, Law Commission, presided. Dr. V. Raghavan extended a welcome to the visitors from Calcutta comprising Professors and students of Sanskrit who were on a visit to the South for producing Sanskrit plays on the lives of Chaitanya, Ramakrishna, Saradamani Devi and Aurobindo. Dr. V. Raghavan gave also an account of Sanskrit dramatic



A scene from the Mālavikāgnimitra staged by the Samskrita Ranga.



Participants in the Mālavikāgnimitra staged by the Samskrita Ranga.



A scene from the Mricchakatika (White Lotus) staged in Moscow.

activities in Madras. Sri T. L. Venkatarama Iyer spoke of the antiquity, continuity and artistic merit of the Sanskrit Stage and appealed to the gathering to support the efforts of the *Samskrita Ranga*. Dr. J. B. Chaudhury, leader of the party from Calcutta, replied on behalf of his colleagues and said that his experience in Bengal showed that Sanskrit Drama was having an increasing audience. The reception was attended by Sanskrit professors, Pandits and students of the city colleges. Sri K. Chandrasekharan spoke in appreciation of the play and thanked the visiting troupe.

On Monday the 9th November a meeting of the *Samskrita Ranga* was held at the Vivekananda College with the President in the Chair. Sri V. S. Venkataraghavachariar, Professor of Sanskrit, Vivekananda College, read a paper on the "*Hasya-cudamani* of *Vatsaraja*" of the 13th century. This was followed by a talk by Dr. V. Raghavan on "*Sanskrit Drama in Russia*". The speaker referred to the editions of several Sanskrit dramas published in Russia from the middle of the 19th century onwards and the interest evinced in that country at the present time in presenting adaptations of Sanskrit plays in Russian. These Sanskrit plays ran to crowded houses for several weeks in different theatres in Russia. Some photographs of scenes of the *Mricchakatika* (*White Lotus*) produced in Moscow and seen by the speaker were shown round to the audience by him. He also referred to more recent undertakings in Moscow of productions based on the *Sakuntala* and *Nala-Damayanti*. With a vote of thanks by Sri C. S. Sundaram, one of the Secretaries of the *Ranga*, the meeting terminted.

During the year under report Dr. V. Raghavan, the President, and Sri C. S. Sundaram, one of the Secretaries, co-operated with Sri C. C. Mehta of the Drama Department of the Baroda University by compiling a *Bibliography of Stageable Plays in Sanskrit*.

Members: During the year there were 56 members on the rolls of the *Ranga*.

Finances: During the year an amount of Rs. 734/– was realised by way of subscriptions and donations. Of this Rs. 132/ represents the subscription from members, Rs. 100/– represents a spontaneous donation of a foreign admirer who witnessed the *Ranga's Malavikagnimitra* and who desires to be anonymous, and Rs. 500/–, fees realised by the *Ranga* by performances of Sanskrit plays in the All-India Radio, Madras.

Expenses: An amount of Rs. 143.50 nPs. was paid towards arrears of out-of-pocket expenses and also as honorarium to some of the artists who helped in the productions of the *Ranga* during the period in Ujjain, Bhopal and Madras. An amount of Rs. 114/– was spent for the reception to the Calcutta troupe and for their Sanskrit production on the life of Saradamani Devi. An expense of Rs. 50/– was incurred for the Registration of the *Ranga*. Other details of expenses may be seen in the audited statement of the accounts.

Sanskrit dramatic activity serves not only to revive and maintain an important part of our artistic heritage but also as an easy means of learning and popularising Sanskrit. The *Samskrita Ranga* appeals to the lovers of the stage and of Sanskrit to extend to its activities their active sympathy.

THE SAMSKRITA RANGA, MADRAS

ABSTRACT OF RECEIPTS AND PAYMENTS FOR THE PERIOD NOV. 1958 TO OCT. 1959

RECEIPTS	Rs.	nP.	PAYMENTS			Rs.	nP.
To Membership Fee	132	00	By Printing			34	50
Donations	101	00	Postage			2	74
Remuneration from performances	500	00	Meetings			2	00
Interest on S. B. Account	1	11	Stationery			24	58
			Conveyance			67	29
			Reception to **Prachya Vani** Players			114	00
			Honorarium to Artistes			143	50
			Registration of the **Samskrita Ranga**			50	00
			Closing Balances :				
			Cash on hand	11	39		
			S. B. Account in the Bank	284	11		
						295	50
Total	734	11				734	11

Madras, 10th Nov. 1959

V. RAGHAVAN, *President*

C. S. SUNDARAM, S. S. JANAKI, *Hony. Secretaries*

K. V. SARMA, *Hony. Treasurer*

K. KUNJUNNI RAJA, *Hony. Auditor*

॥ लक्ष्मीस्वयंवरः ॥ *

डा. वे. राघवः

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पुराणऋषिवाक्पुष्पैः मद्वाक्पत्रैश्च गुम्भिता ।
साहित्यवनमालेयं श्रीरिवैतु हरेरुरः ॥

(नान्दी)

लक्ष्मीं क्षीरसमुद्रराजतनयां श्रीरङ्गधामेश्वरीं
दासीभूतसमस्तदेववनितां त्रैलोक्यदीपाङ्कुराम् ।
श्रीमन्मन्दकटाक्षलब्धविभवब्रह्मेन्द्रगङ्गाधरां
त्वां त्रैलौक्यकुटुम्बिनीं सरसिजां वन्दे मुकुन्दप्रियाम् ॥

पौरणिकः —

ऐश्वर्यमत्तो देवेन्द्रः यदा दुर्वाससं मुनिम् ।
अवमेने तदा तेन शप्तो दैत्यैः पराजितः ॥

गतसत्त्वं गतश्रीकं बभूव भुवनत्रयम् ।
म्लाना ओषधयो धर्मा यज्ञाद्या विलयं गताः ॥

तत इन्द्रादयो देवाः पितामहपुरोगमाः ।
क्षीराब्धितीरे राजन्तं प्रययुः शरणं हरिम् ॥

ईडितस्तैः प्रसन्नात्मा ब्रह्मेन्द्रादीनुवाच ह ।
“ शृणुत श्रेय एतद्वः दानवैस्सन्धिरिष्यताम् ॥

अमृतोत्पादने यत्नः क्रियतामविलम्बितम् ।
मृत्युग्रस्तोऽपि वै जन्तुरमृतेनामरो भवेत् ॥

मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा च वासुकिम् ।
आधारभूतेन मया निर्मन्थत समुद्यताः ॥

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* आकाशवाण्यां मद्रकेन्द्रात् ९-८-१९५९ दिवसे वरलक्ष्मीव्रतसमये प्रयुक्तमिदम् ॥

न भेतव्यं कालकूटाद्विषान्मथनसंभवात् ।
तत्पीत्वा भगवान् रुद्रः त्रास्यते वो दयानिधिः " ॥

तथा दैत्यैर्युता देवाः क्षीराब्धिममृताप्तये ।
ममन्थुः प्रथमं घोरं कालकूटमभूद्विषम् ॥

भीताः प्रदुद्रुवुः सर्वे तमोभूतमभूज्जगत् ।
तद् दृष्ट्वा व्यसनं प्राह सर्वभूतसुहृच्छिवः ॥

" एतावान् हि प्रभोरर्थो यद्दीनपरिपालनम् ।
तस्मादिदं गरं भुञ्जे प्रजानां स्वस्तिरस्तु मे" ॥

देवेन्द्रः —हन्त ! भगवतो नीलकण्ठस्य प्रसादात्प्राप्तः पुनश्च प्रकाशः ।

दैत्येन्द्रः —मथननेत्रस्य वासुकेर्मुखभागं गृहीतवतामस्माकं वासुकिवदनानलेन यस्ताप आसीत्, स एतस्य कालकूटस्य तापेन शीततां नीतः ! अस्तु । पुरैव नारायणेन निवेदितं प्रथमोद्भूतेन विषेण नास्माकं यत्नो विहन्तव्य इति ।

देवेन्द्रः —निस्तन्द्रं निर्भयं प्रयतिष्यामहे यावदमृतमुत्पत्स्यते । तन्मन्थनेत्रं पुनर्गृह्णीमः ।

(क्षीराब्धिं पुनश्च मन्थन्ति)

देवेन्द्रः —अये ! कोऽयं मथनारम्भसमनन्तरमेव क्षीरोदधेः नवनीतपिण्ड इव उदेति ।

दैत्येन्द्रः —ज्योतिर्मयं, किन्तु प्रह्लादनमिति अद्भुतमेतत् ।

देवर्षयः —एष यज्वनामोषधीनां नक्षत्राणां च राजा चन्द्रः । यस्य भगवतः प्रसादात्सर्वे वयं कालकूटमहाप्रलयादुत्तारिताः, तस्मै शङ्करायेदं मथनोत्थितं रत्नं पारितोषिकं शिरोभूषणं समर्पयामः ।

देवेन्द्रः —तदेव समुचितम् । अनुकम्पतां च स भगवान् यथा प्रादुर्भवन्ति रत्नान्तराणि, अमृतं च ।

दैत्येन्द्रः —पुनश्च उद्युञ्ज्महे ।

(पुनर्मथनम् ; मथनध्वनिः)

देवेन्द्रः —आश्चर्यम् , यत्क्षीरोदधेः क्षीरप्रसूः कापि धेनुरुदेति !

देवर्षयः —इयं हविर्धानी कामधेनुः, यास्माकं सर्वं याज्ञिकं कर्मानुग्रहीष्यति ।

(पुनर्मथनध्वनिः)

देवेन्द्रः —हन्त ! मथनोत्थितो महान् क्षीरोदधिकल्लोल इव विराजमानः कोऽपि धवलश्चतुर्दन्तः, तमनु च क्षीराब्धिशीकरानिव धवलोदारपरिमलानि कुसुमानि विकिरन् वासोऽलंकारादिवाञ्छितमयानि फलानि बिभ्रत् वृक्षश्च, तमनु च सुवसनाः स्वलंकृताः सुरूपाः स्मेराननाः सविलासगतिचेष्टितहृतहृदयाः रमण्यश्च, निरन्तरमाविर्भवन्तः यत्सत्य-मस्मान् अनिमेषान् कुर्वन्ति ।

देवर्षयः —देवेन्द्र ! अयं चतुर्दन्तः ऐरावतो नाम गजेन्द्रः । एष च कामितार्थ-दायी पारिजातो नाम वृक्षः । एताश्च अप्सरसो नाम नित्ययौवना नायिकाः । भवन्तु भवतामेवैते भोगोपकरणभूताः ।

(पुनश्च मथनध्वनिः)

देवेन्द्रः —अये ! आकृत्या तन्वपि प्रभया नेत्रापहारि सन्ध्याकाल इव सर्वं नभो रञ्जयत् किमपि उत्पतति ।

देवर्षयः —भोः सुरपते ! किमप्यद्भुतं रत्नमिदं कौस्तुभो नाम । इतोऽपि अधिकानां तेजसां यो निधिः, स एनं वपुषि अलङ्कारतया धर्तुमर्हति ।

देवेन्द्रः —ननु नाहमर्हे एनमादातुम् ?

दैत्येन्द्रः —देवेन्द्र ! अलं लोभेन । अथ का वा तव अर्हता ? स एवार्हति एतमपां सारं मणिवरं, यः कमठरूपी मन्थमेतं धारयन्नन्तरेवास्ति, यं विना च विफल एवाभविष्यदस्माकं सर्वे आयासः । भो नारायण, प्रसीद, गृहाण रत्नमेतत् । नीले ते वक्षसि मेघ इव बालार्कः प्रद्योततामेष कौस्तुभः ।

विष्णुः —दैत्येन्द्र ! देवेन्द्र ! निराशीरहं भवतामर्थ एव भारमिमं वहामि । तथापि भक्त्युपहृतं सदैव प्रतिगृह्णामि इति मे व्रतम् । तत्प्रतिगृह्णाम्येतत् । मन्येऽनुपद-मेव इतोऽप्यतिशायि रत्नान्तरमुदेष्यति । पश्यत ! पश्यत ! काप्युत्तिष्ठति पद्मे स्थिता पद्मवर्णा पद्ममालिनी ।

देवर्षयः —भगवन् सेयं साक्षाल्लक्ष्मीः सर्वासां सम्पदां पदं, यां च ऋचः खिलेषु एवमभिष्टुवन्ति—

"हिरण्यवर्णां हरिणीं सुवर्णरजतस्रजाम् ।
चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥" इति ॥

देवेन्द्रः—(अपवार्य) देवर्षे ! अस्त्वेषास्माकं देवानामेव । अप्सरसां महिषी, देवलोकस्य राज्ञी च भवतु ।

दैत्येन्द्रः—देवेन्द्र ! किमिदं देवर्षेः कर्णे जपसि ? मन्ये नास्ति ते तृष्णायाः अवधिः ! नास्माभिः एतदवधि अमीषु मथनोत्थितेषु रत्नेषु किमपि गृहीतम् । तदेषा विद्युदिव विद्योतमाना अस्मद्भागमेवागच्छतु ।

देवर्षयः—दैत्येन्द्र ! मा कुप्यतु भवान् । नन्वियमुदेत्यन्यापि कापि क्षीरोदधेः पुत्री, अरुणविभ्रान्तलोचना, विलासमयस्खलितगतिः कलालापपेशला । यदि हरिः संमन्यते, सैषा अनुजा भवतामस्तु ।

विष्णुः—दानवेन्द्र ! सैषा वारुणी देवी । मन्ये इयं भवतामर्थ एव पाणौ सत्त्वोद्रेककरपानपूर्णं पात्रमानयति । इमां यूयमेव गृह्णीत ।

दैत्येन्द्रः—देवि वारुणि ! स्वागतं ते । एहि वयमिह एकान्ते क्षणं विश्राम-सुखमनुभवामः । मथनखेदावसन्नं च सत्त्वं त्वत्सेवया समुत्तेजयामः ।

देवर्षयः—स्वस्ति ते दानवेन्द्र ! क्षणं विश्राम्यतु भवान् । हन्त ! अपसृता दानवाः । अस्ति पुनः सुरेश्वरः लक्ष्म्यां बद्धाशः । भवतु देवानेवं बोधयामः । भो देवेन्द्र ! या चेयं साक्षाद्रमा भगवती उपस्थिता, तस्याः प्रथमं क्षीरोदधितीरे अभिषेकः संपत्स्यते । ततः स्वलंकृता देवी स्वयंवरणमालिकाहस्ता स्वयमेव स्वाभीष्टं पतिं वरयिष्यति । तदनवकाश एष भवतां हृदयावेगः ।

पौराणिकः—

ऋषयः कल्पयांचक्रुरभिषेकं यथाविधि ।
ततोऽभिषिषिचुर्देवीं श्रियं पद्मकरां सतीम् ॥

दिङ्नागाः पूर्णकलशैः सूक्तवाक्यैर्द्विजेरितैः ।
समुद्रः पीतकौशेयवाससी समुपाहरत् ॥

वरुणः स्रजं वैजयन्तीं मधुना मत्तषट्पदाम् ।
पतिंवरा चचालाथ पाणौ धृत्वोत्पलस्रजम् ॥

लक्ष्मीः —भो वन्द्या देवर्षयः! भवद्भिः कृतनिर्देशा इच्छामि मम समुचितं पतिं स्वयं वरीतुम्। शिष्टा भवन्तो हि आचारस्य प्रवर्तयितारः।

देवर्षयः —देवि! के वा वयं भवत्याः तत्तत् निर्देष्टुम्। सन्त्येते भवत्याः कटाक्षपातोत्सुका देवगन्धर्वविद्याधरयक्षसिद्धचारणाद्याः।

लक्ष्मीः —पश्यन्तु भवन्तः! अस्ति कस्यचित् कोऽपि गुणः, किन्तु तं कदर्थीकुर्वन् अस्ति तत्सहभूः कोऽपि दोषश्च।

नूनं तपो यस्य न मन्युनिर्जयः
ज्ञानं क्वचित्तच्च न संगवर्जितम्।
कश्चिन्महान् तस्य न कामनिर्जयः
स ईश्वरः किं परतो व्यपाश्रयः॥

धर्मः क्वचित्तत्र न भूतसौहृदम्
त्यागः क्वचित्तत्र न मुक्तिकारणम्।
वीर्यं न पुंसोऽस्त्यजवेगनिष्कृतं
न हि द्वितीयो गुणसङ्गवर्जितः॥

क्वचिच्चिरायुर्न हि शीलमङ्गलम्
क्वचित्तदप्यस्ति न वेद्यमायुषः।
यत्रोभयं कुत्र च सोऽप्यमङ्गलः
सुमङ्गलः कश्च न कांक्षते हि माम्॥

देवर्षयः —देवि! अलं निर्वेदेन। अस्ति भवत्या उत्प्रेक्षितः अशेषहेयप्रत्यनीकनिखिलकल्याणगुणैकतानः। किन्तु सः अवाप्तसमस्तकामः निरपेक्ष उदासीन आस्ते। इतः परावृत्य पश्य। भवत्या वासाय पूर्वमेव निर्णीतं स्थानमिदमिति सूचयन्तीव यस्य वक्षसः प्रसरति कौस्तुभार्चिः।

पौराणिकः —

एवं विमृश्याव्यभिचारि सद्गुणैः
वरं निजैकाश्रयतोऽगुणाश्रयम्।
वव्रे वरं सर्वगुणैरपेक्षितं
रमा मुकुन्दं निरपेक्षमीप्सितम्॥

तस्यांसदेश आधाय स्वयंवरणमालिकाम् ।
कौस्तुभोद्भासि तद्वक्षश्चकार स्वं निकेतनम् ॥

(मङ्गलनादः)

लक्ष्मीपतिमथो देवा ऋषयश्च मुदास्तुवन् ॥

विष्णुः —अयि देवाः, अलं कार्योपेक्षया । न हि पण्डिताः फलवेलायां प्रमाद्यन्ति । पश्यत ततो मदंशः आयुर्वेदद्रष्टा धन्वन्तरिरुदधेरुद्गच्छति । यच्च स करे कलशं धत्ते, तत्र तदमृतमास्ते ।

(कलकलः)

देवेन्द्रः —इतस्त्वरितं गत्वा गृह्णीमः अमृतकलशम् । भवतः प्रसादेन च निर्विघ्नसिद्धयः स्याम ।

(पुनः कलकलः)

दैत्येन्द्रः —(त्वरितं सपरिवारमुपधावन्) अरे तिष्ठ तिष्ठ! दस्यो देवेन्द्र! अस्माभिरपि दानवैर्मथितः क्षीराब्धिः, अस्त्यस्माकमपि अमृतग्रहणेऽधिकारः । कुतो लुब्ध! त्वमेकाकी तत्र धावसि? अरे सुरर्षयः! वारुणीं दत्त्वा वयं युष्माभिः प्रमादमापाद्य काले वञ्चिताः । भो नारायण! त्वयापि यद् देवपक्षपातित्वमेव प्रदर्श्यते, किं तत् कूटस्थस्य ते समीचीनम्? इदं धन्वन्तरेर्हस्तादमृतकलशमाच्छिन्नं मया । द्रक्ष्यामि किं वा वराका देवाः करिष्यन्ति इति ।

पौराणिकः —

दैत्येन्द्र एवमाभाष्य द्रुतं धन्वन्तरिं गतः ।
आच्छिद्यामृतकुम्भं तं सह दैत्यैः पलायितः ॥

एतदत्याहितं यावद् व्याकुलो वीक्षते हरिः ।
तावत्स्वोरसि लक्ष्म्याः स शुश्राव स्वगतं वचः ॥

लक्ष्मीः —(स्वगतम्) इदं तत् मत्पूर्वजं समुद्रोत्पन्नं मणिरत्नं कौस्तुभो नाम । नूनं दीर्घदर्शी मे वल्लभः, यदनेन मम सौन्दर्यावलोकनप्रसाधनादिकर्मणे दर्पणस्थानीयमिदमत्र स्थापितम् । अहो मे सौभाग्यम्! यदहमेतदप्राप्यं भगवतो विष्णोः वक्षस्सिंहासनमारूढा । मन्ये नास्ति मत्तो भाग्यवत्तरा कापि ।

विष्णुः —(स्वगतम्) मन्ये, मामुपगत्य देव्याः किञ्चिदिव गर्वेण स्पृष्टं मानसम्। एते च असुराः अप्सरसो वा लक्ष्मीं वा अप्राप्य स्त्रीमोहजातकोपा अमृतमपहृत्य प्रधाविताः। भवतु, एकयैव भूमिकया इमां एनं दैत्येन्द्रं च शिक्षयिष्यामि। (प्रकाशम्) देवि! क्षीरसमुद्रराजतनये! कौस्तुभदर्पणे कामपि स्वप्रतिबिम्बमयीं स्त्र्याकृतिं पश्यन्ती चित्रीयमाणा वर्तसे। इतः पश्य, कापि स्त्री पुरत एव आविर्भवति, यया भवत्या रूपमुपमातुमुचितमिति मन्ये।

पौराणिकः —

इत्युक्त्वाचिन्त्यशक्तिस्स सर्वाश्चर्यश्रियां निधिः।
आदधे मोहिनीरूपमुपासर्पच्च दानवान्॥

सव्रीडस्मितविक्षिप्तभ्रूविलासावलोकनैः।
दैत्ययूथपचेतस्सु काममुद्दीपयन्मुहुः॥

दैत्येन्द्रः —आः! किमिदममृतादप्यधिकममृतायमानमिव, क्षीराब्धेः रत्नानां रत्नतमं किमपि स्त्रीरूपमस्मानुद्दिश्यैव आयाति। मन्ये अप्सरोभिः लक्ष्म्या च वञ्चितानस्मान् विलोक्य दयमानेन विधिना नूनमस्मद्भागधेयायैषा उद्भाविता। भवतु, एनामुपसर्पामि। भवति! भवति! न जाने कथं वा त्वां संबोधयामि, वर्णयामीति वा। किं मदर्थमेव त्वमायासि।

मोहिनी—आम्। त्वदर्थमेवाहमायाता।

दैत्येन्द्रः —अयि शाधि माम्, एष दैत्येन्द्रस्ते किंकरो वर्तते।

मोहिनी—यदि त्वं मह्यं प्रीयसे, किं दास्यसि यदहमभ्यर्थये।

दैत्येन्द्रः —किमर्थमभ्यर्थयसे, स्वैरमाज्ञापय। कृच्छ्रलब्धं कलहग्रस्तमिदममृतकलशमपि तव हस्त एव निक्षिपामि। तव रेखां नातिवर्ते।

मोहिनी—इदं तदमृतकलशम्? तत्प्रयच्छ मे।

पौराणिकः —

इति स्त्रीमायया मायी मोहयित्वा सुरद्विषः।
अमृतं प्राशयद्देवान् येन तेऽमरतां ययुः॥

पुनस्सत्त्वं च लक्ष्मीं च प्रापुः दैत्यैर्मृधे जयम् ।
प्रेयसीं वक्षसि प्रेक्ष्य लीयमानां च लज्जया ॥
प्रेम्णाभिमृश्य हस्तेन सर्वान्तर्याम्यवोचत ।

विष्णुः —

देवि मा तेऽस्तु लज्जैवं जाने भक्तिं च ते मयि ।
अनन्या च मयासि त्वं भास्करेण प्रभा यथा ॥
शृणु त्वां स्तौति देवेन्द्रः त्वयैवाप्तः पुनः श्रियम् ॥

देवेन्द्रः —

नमस्ये सर्वलोकानां जननीमब्जसम्भवाम् ।
श्रियमुन्निद्रपद्माक्षीं विष्णुवक्षःस्थलस्थिताम् ॥

(भरतवाक्यम्)

त्वं सिद्धिः त्वं स्वधा स्वाहा सुधा त्वं लोकपावनी ।
प्रसीद देवि पद्माक्षि मास्मांस्त्याक्षीः कदाचन ॥

DRAMA, DANCE AND MUSIC IN THE WORKS OF BĀṆA AND HARṢA *

By

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In the golden age of King Harṣa of Sthāneśvara literature and fine arts flourished in great enthusiasm. This is evident from the references scattered in the literary works of the period and is corroborated by the accounts of the Chinese traveller Hiuen Tsang who visited India during the times. Both the royalty and the public were connoisseurs of the fine arts.

King Harṣa himself was a playwright of no mean order and has written three stageworthy plays: *Ratnāvalī*, *Nāgānanda* and *Priyadarśikā*. Their popularity among the public in times immediately following their production is seen from the reference in the *Kuṭṭanīmata* to the staging of *Ratnāvalī*.[1] Bāṇa is also known to have written a play called *Mukuṭatāḍitaka*. Two verses from this play are quoted in the *Śṛṅgāraprakāśa* of Bhoja without mentioning the author.[2]

यथा मुकुटताडिते भीमः—

ध्वस्ताः क्षुधः(द्राः) धार्तराष्ट्राः समस्ताः
पीतं रक्तं स्वादु दुश्शासनस्य ।
पूर्णा कृष्णाकेशबन्धप्रतिज्ञा
तिष्ठत्येकः कौरवस्योरुभङ्गः ॥

ऊरू निपीड्य गदया यदि नास्य तस्य (? सव्य-)
पादेन रत्नमुकुटं शकलीकरोमि ।
देहं निपीतनिजधूमविजृम्भमाण-
ज्वालाजटालवपुषि ज्वलने जुहोमि ॥

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* Paper presented at the XXth All-India Oriental Conference, Bhubaneswar, Oct. 1959.

1. *Kuṭṭanīmata* of Dāmodaragupta, *Bibliotheca Indica* edn., p. 104.

2. See Dr. V. Raghavan, *Bhoja's Śṛṅgāraprakāśa*, (Typed copy), Vol. II, pp. 1280-1281.

The Commentators Caṇḍapāla and Guṇavijayagaṇi on *Nala-campū* quote [3] a verse from the above-mentioned play mentioning Bāṇa as the author :

यदाह मुकुटताडितनाटके बाणः—

आशाः प्रोषितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव
द्रोण्यः कृत्तमहाद्रुमा इव भुवः प्रोत्खातशैला इव ।
विश्रीणाः क्षयकालरिक्तसकलत्रैलोक्यकष्टां दशां
जाताः क्षीणमहारथाः कुरुपतेर्देवस्य शून्याःसभाः ॥

A study of Bāṇa's works shows that he was quite at home in the theory of the dramatic art. In a reference to Bhāsa in one of the introductory verses to his *Harṣacarita,* Bāṇa says :

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

This passage, apart from speaking of the fame of Bhāsa as a dramatist, makes mention of the terms *Sūtradhāra, bhūmikā, patākā* etc. used in the field of dramaturgy. We know that two of the companions of Bāṇa were a dancer, *Tāṇḍavika*, and a young actor, *Śikhaṇḍaka* : लासकयुवा ताण्डविकः .. शैलालियुवा शिखण्डकः (*Harṣacarita*, ed. M. R. Kale, Bombay, 1944, (HC.) p. 42.)

In Bāṇa's *Kādambarī*, when Candrāpīḍa is entering the palace after finishing his education, he sees the damsels in the harem trying to imitate the lives of kings : अन्तःपुरिकाजनप्रस्तुतनरपतिचरित-विडम्बनक्रीडेन (*Kādambarī*, ed. M. R. Kale, Bombay, 1928, (K.) p. 145). This shows that they were skilfull actors who mime the episodes from the lives of kings.

In Mayūra's *Sūryaśataka* there is a detailed comparison of the sunrise with the opening of a play :

प्रातः शैलाग्ररङ्गे रजनिजवनिकापायसंलक्ष्यलक्ष्मी-
र्विक्षिप्यापूर्वपुष्पाञ्जलिमुडुनिकरं सूत्रधारायमाणः ।
यामेष्वङ्केष्विवाह्नः कृतरुचिषु चतुर्ष्वेव जातप्रतिष्ठा-
मव्यात् प्रस्तावयन्वो जगदटनमहानाटिकां सूर्यसूतः ॥

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3. See *Nalacampū* of Trivikrama (*Kasi Sanskrit Series* No. 98), p. 185.

'The Sun's charioteer, like a *Sūtradhāra*, on the mountain platform, his beauty being revealed after the night-curtain has been removed, offers the *Puṣpāñjali* of stars, announcing the *mahānāṭikā* of the sun's course round the world.'[5] This interesting verse refers to the type of play called Nāṭikā and to details about how a drama is commenced.

In the *Priyadarśikā* of Harṣa we see a play within a play, *antarnāṭikā* or *Garbhāṅka*, being presented for the amusement of the queen. This play is based on an episode from the life of Queen Vāsavadattā and King Udayana. Here, there is a fine description of the *Prekṣāgṛha*, play-house :

आभाति रत्नशतशोभितशातकुम्भ-
स्तम्भावसक्तपृथुमौक्तिकदामरम्यम् ।
अभ्यासितं युवतिभिर्विजिताप्सरोभिः
प्रेक्षागृहं सुरविमानसमानमेतत् ॥

"Lovely with golden columns, adorned with hundreds of jewels,
Festooned with great strings of pearls,
Thronged with damsels that surpass the Nymphs,
This play-house shines resplendent as the abode of Gods."[6]

The King's intimate knowledge of dramaturgy and the flourishing condition of the staging of plays at that time are revealed herein.

In his *Kādambarī*, Bāṇa describes King S'ūdraka as surrounded by princes who were quite good at *Kāvyas*, *Nāṭakas* and the rest of the branches of literature : काव्यनाटकाख्यानकाख्यायिकालेख्य-व्याख्यानादिक्रियानिपुणैः (K. p. 14). The syllabus of Candrāpīḍa included the study of the several varieties of literature including Drama: नाटकेषु आख्यायिकासु काव्येषु...... परं कौशलमवाप (K. p. 126).

Besides these, there are in the works of Bāṇa and Harṣa, many casual references to several technical terms used in the dramas; for instance :

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5. *The Sanskrit Poems of Mayūra* (Columbia Indo-Iranian Series, Vol. 9), p. 168, verse 50.

6. *Priyadarśikā of Harṣa*, (Columbia University Indo-Iranian Series, No. 10), p. 46.

Prastāvanā : प्रस्तावना कपटनाटकस्य (K. p. 174).

Patākā and *Aṅka* : नाटकमिव प्रकटपताकाङ्कशोभितं (K. p. 146).

Śailūṣa and Make-up: शैलूष इव वृथा वहसि कृत्रिममुपशमशून्येन चेतसा तापसाकल्पम् (HC. p. 13).

Bhūmikā : कञ्चुकिनो भूमिकां कृत्वा......इत एव अभिवर्तते ।[7]

Nepathyaracanā : नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि ।[7-a]

Many references to dancing are found in Bāṇa's *Kādambarī* and *Harṣacarita*. We are told that Candrāpīḍa learnt the *Nāṭyaśāstra* of Bharata and other writers: भरतादिप्रणीतेषु नृत्तशास्त्रेषु (K. p. 126). Rājyaśrī too became proficient day after day in all the fine-arts, dance, music etc.: राज्यश्रीरपि नृत्तगीतादिषु विदग्धासु सखीषु सकलासु कलासु च प्रतिदिवसमुपचीयमानपरिचया (HC. p. 140). Mahāśvetā informs Candrāpīḍa that she and Kādambarī learnt together dance, music etc.: एकत्र तया मया च नृत्यगीतादिकलासु कृताः परिचयाः (K. p. 270). The customary offering of flowers just before the beginning of a dance, *Puṣpāñjali*, is also referred to: तच्च श्रुत्वाहमात्मकण्ठादुन्मुच्य मकरध्वजलास्यारम्भलीलापुष्पाञ्जलिमेकावलीं.........अस्य प्रसारिते पाणौ निधाय (K. pp. 233-234).

In the description of the festivities after the birth of the princes, Harṣa and Rājyavardhana, Bāṇa paints in vivid colours the dancing of the courtesans and their singing a certain type of songs: विटानां कर्णामृतान्यश्लीलरासकपदानि गायन्त्यः......पण्यविलासिन्यः प्रानृत्यन् (HC. pp. 48).

A reference to the *Ārabhaṭī* style of dance, to *Rāsa*, and the movement *Recaka*, is made by Bāṇa when he describes the whirlwind: रैणवावर्तमण्डलीरेचकरासरसरभसारब्धनर्तनारम्भारभटीनटाः (HC. p. 48), चटुलशिखानर्तनारम्भारभटीनटाः (HC. p. 51).[8]

References to musical instruments are made frequently in Bāṇa's works. Some of the instruments that Bāṇa mentions are :

7, 7a. *Priyadarśikā*, p. 6.

8. On Ārabhaṭī see V. Raghavan, 'The Vṛttis', *JOR* VI, 360; VII, 37 ff.

Āliṅgyaka, Veṇu, Jhallarī, Tantrīpaṭaha; *Alābuvīṇā, Kāhala, Muraja* and *Dundubhi*. These were used on different festive occasions like the birth of the princes, as accompaniments to the singing and dancing of ladies and for making auspicious announcements. Many instruments were sounded when king S'ūdraka was taking his bath: अनन्तरमुदपादि च स्फोटयन्निव श्रुतिपथमनेकप्रहत-पटुपटहझल्लरीमृदङ्ग-वेणुवीणागीतनिनदानुगम्यमानो बन्दिवृन्दकोलाहलाकुलो भुवनविवरव्यापी स्नानशङ्खानामापूर्यमाणानामतिमुखरो ध्वनिः (K. pp. 32-33). This custom is corroborated by the Chinese traveller, Hiuen Tsang; he says: 'When the king washed they strike the drums and sing hymns to the sounding of musical instruments.' [9]

Different types of songs like morning songs, *Prabhāta-maṅgala-gīta*: व्यर्थीभवन्ति प्रभातमङ्गलगीतयः (K. p. 91), songs at confinement and delivery, *sūtikāmaṅgalagīta*: अनेकवृद्धाङ्गनारब्धसूतिकामङ्गलगीतिका-मनोहरं (K. p. 120) have also been referred to by Bāṇa. Elderly ladies who were not widows sang songs which contained the names of the bride and the bridegroom, on the occasion of the marriage of Rājyaśrī and Grahavarman: सतीभिः सुभगाभिः सुरूपाभिः सुवेशाभि-रविधवाभिः सिन्दूररजोराजिराजितललाटाभिर्वधूवरगोत्रग्रहणगर्भाणि श्रुतिसुभगानि मङ्गलानि गायन्तीभिः (HC. pp. 142-143). [10]

Besides this we hear also of *Antaḥpurasaṅgītaka*. This was a musical concert and dance taking place within the ladies' apartments: महाप्रासादकुक्षिषु कतिपयाप्तसुहृत्परिवृतो वीणावेणुमुरजमनोहरतममन्तःपुर-संगीतकं ददर्श। (K. p. 100). We come across other such instances when we hear of Candrāpīḍa being followed by the maids of Kādambarī who were good at playing flute, lute etc.: विनोदार्थं वीणावादिनी-भिश्च वेणुवाद्यनिपुणाभिश्च गीतकलाकुशलाभिश्च....कन्याभिरनुगम्यमानः... क्रीडापर्वतमणि-मन्दिरमगात् (K. p. 296). All the above types of songs were of a high order and suited to refined taste.

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9. *Buddhist Records of the Western World* by S. Beal, Vol. I, p. 77.
10. Cf. also *Meghasandeśa*, मद्गोत्राङ्कं विरचितपदं गेयमुद्गातुकामा ।
(Uttaramegha 25).

Among the several instruments mentioned by Bāṇa, *vīṇā* occupied a prominent place. The poet gives an elaborate description of Mahās'vetā singing to the accompaniment of *vīṇā* in front of Lord S'iva at the temple near Acchodasaras. Attention may be drawn to the reference to the use of a plectrum for plucking the strings of the *vīṇā* : नखमयूखदन्तुरतया गृहीतदन्तकोणेनेव दन्तमयीं दक्षिणकरेण वीणामास्फालयन्तीम् । (K. p. 212).

The *Nāgānanda* gives a vivid description of the heroine Malayavatī playing on the *vīṇā* in front of goddess *Gaurī*. The *śloka* here contains several technical terms on *vīṇā* playing:

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः ।
गोपुच्छप्रमुखाः क्रमेण यतयस्तिस्रोऽपि संपादिताः
सत्त्वौघानुगताश्च वाद्यविधयः सम्यक् त्रयो दर्शिताः ॥

(*Nāgānanda*, *TSS*. edn., p. 56)

Among the instruments played when S'udraka was taking his bath, *jhallarī* is mentioned (K. p. 32). This is referred to by Bharata and classified under *avanaddha vādya*,[11] the percussion instruments. The author of *Saṅgīta Ratnākara* gives us the description of this instrument :[12]

पलैः स्यात्पंचविंशत्या दैर्घ्ये तु द्वादशाङ्गुला ।
अष्टादशाङ्गुलिमिता परिधौ समविग्रहा ॥
ससूत्रकटकं रन्ध्रद्वयं कण्ठे च बिभ्रती ।
चर्मणा नद्धवदना झल्लरी परिकीर्तिता ॥
वामहस्तधुता सा च वाद्या दक्षिणपाणिना ।

The Tamil Lexicon gives the meaning as திமிலைப் பறை. It is also mentioned in the *Tevāram*: சல்லரியியாழ் முழவம் (89. 2).

Hiuen Tsang says in his travelogue that he listened to a type of 'barbarian music of the North' to the accompaniment of many instruments. While the music of various instruments rose loud and although the airs were popular strains of foreigners, yet

11. *Nāṭya Śāstra*, p. 430, sl. 13.
12. *Saṅgīta Ratnākara*, vol. III, pp. 481-482.

they pleased the senses and exhilarted the mental faculties." [13]. We hear also of the 'music of the conquests of Chin (Tsin) Wang of the Mahacina.' Hiuen Tsang says that this was composed by his soldiers in commemoration of Chin-Wang's military achievements by suppressing the rebellions and was got up as a musical performance with song and dance. [14]

From the several references given above about drama, dance and music, it is possible to have a picture of the high place these arts had during the reign of King Harṣa. The great patronage afforded to the fine arts increased the enthusiasm for cultivating and practising them. The appreciation of these arts by the royalty is fully revealed by the study of the works of both Bāṇa and Harṣa. How the royalty of the times took to the fine arts as a diversion at the end of their daily regal activities and with what amount of restraint they enjoyed the arts is fully brought out by the following statement of Bāṇa: परिसमाप्तत्वादन्येषां पृथिवीव्यापाराणां सिषेवे, न तु व्यसनितया (K. pp. 100-101).

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13. *On Yuan-chwang's travels in India* by Thomas Watters, Vol. I. p. 74.
14. *Ibid*. pp. 348-350.

कालिदासीयरूपकेषु अप्रधानस्त्रीपात्राणि *

स. सु. जानकी, एम्.ए., एम्.लिट्.

विदितमेव एतद्विशेषामेव विदुषां यद्भारतीयप्रपञ्चे काव्येषु लोकोत्तरानन्दसुधास्यन्दिषु दृश्यकाव्यानां सविशेषो महिमा किलाङ्गीक्रियते, "काव्येषु नाटकं रम्यम्" इति सहृदयभणितेः। तत्रापि रूपकनिर्मातृषु कविवरेण्यः कालिदास एव निरुपमो भवति इति सर्वसम्मतं, यतः प्रकटीकरोति स कविकुलगुरुः स्वनाटकेषु न केवलं गुणालङ्कारभूयिष्ठरससारभूतवर्णनाप्राचुर्यं, साङ्ख्ययोगगीतनाट्यादिशास्त्रकोविदत्वं, सार्थगम्भीरसुश्लिष्टललितपद्युक्तपद्यरचनाकौशलं, अपि च रसिकजनमनस्सु अतितरां चमत्काराङ्कुरनुत्पादयतां मुख्यामुख्यपात्राणां निर्माणचातुर्यं च। असृजच्च स कविः न केवलं रूपशिल्पयोरद्वितीयां मालविकां, अलङ्कारस्याप्यलङ्करणात्मिकां मारस्य सुकुमारप्रहरणभूतां उर्वशीं, अव्याजमनोहरां धातुरपरां स्त्रीरत्नसृष्टिं शकुन्तलां, अपि तु विमर्दसौरभ्योपपन्नां वकुलावलिकां, रतिकथाचतुरां चित्रलेखां, मधुरभाषिणीं प्रियंवदां, प्रकृतिगम्भीरां अनसूयां च। नीचभूमिकास्वन्तर्भवन्त्यपि न भजन्ते कालिदासीयनाटकेषु चेटीपात्राणि अमुख्यतां पश्चिमभावं वा। छायेव स्वस्वनायिकाः अनुसरन्त्यः तासां परभागं हृदयहारित्वं च परिपोषयन्ति। यतः कालिदासेन त्रिष्वपि रूपकेषु सार्थाभिधाना आनन्दास्वादजननकारणीभूताः चेटयः चित्रीकृताः। अतिकृच्छ्रावस्थां गतापि तत्र प्रकाशमाना विमर्दितवकुलावल्योपमिता वकुलावलिका, आह्लादिकाः कौमुदिकाज्योत्स्निकाचन्द्रिकाश्च, चातुर्योपपन्ने निपुणिकाचतुरिके, वासन्तिकशोभाद्योतिके परभृतिकामधुकरिके, दाक्षिण्योपपन्ना नागरिका, उर्वशीचन्द्रं अनुसरन्तीव चित्रा चित्रलेखा, असूयारहिता अनसूया, प्रियालापिनी प्रियंवदा, चाञ्चल्याञ्चिता तरलिका, हेमकूटशिखराभरणभूता सानुमती च।

चेटीः अधिकृत्य कृतं कालिदासीयनाटकपरिशीलनं दृढीकरोति सार्वजनीनं अभिप्रायं यन्मालविकाग्निमित्रमेव तत्रभवतः महाकवेः प्रथमं रूपकमिति। महाकवेः प्रातिस्विकनिर्माणप्रादुर्भावपरिचायके आदिमेऽस्मिन् नाटके दश चेटयः निर्मिताः, यासु इरावत्याश्चेट्यौ माधविकाचन्द्रिके अन्यैर्निर्दिष्टे न तु दृष्टे। धारिण्याः परिचारिका नागरिका एकवारमेव इरावत्यै धारिणीसंदेशहारिणी इति निर्दिष्टा। अपि च मुग्धनायिका मालविका कविना पराधीना चेटीरूपैव चित्रिता। अनन्तरे सविशेषचमत्कारास्वादोद्बोधके त्रोटके बहुचेटीनिर्माणदोषं परिहृत्य दिव्योर्वश्याः चित्रलेखा, मानुष्याः औशीनर्याः निपुणिका, इति द्वे

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* A paper read on the "Kālidāsa Day" celebrated by the Sanskrit Academy, Madras, on 10th Oct. 1959.

चेट्यावेव चित्रिते कविना। उत्कृष्टालौकिकानन्ददायित्वेन कालिदासप्रतिभायाः सीमानमधिरूढे चरमे नाटके शकुन्तलायाः हस्तिनापुरगमनान्तं सखीभावं भजन्त्यौ परस्परविलक्षणगुणोपपन्ने अनसूयाप्रियंवदे सविशेषं शोभेते। पश्चाद्दूरीकृतलौकिकास्थिरकामायाः अमानुषीत्वप्रायं गमितायाः शकुन्तलायाः अनुरूपतया दिव्यापि मानुषभावबोधकशक्त्योपेता सानुमती सखीभावं प्रापिता।

कालिदासीयनाटकनिर्दिष्टाः सर्वाः परिचारिण्यः तरुण्यः लावण्योपेताः वाचालाश्च। सेवास्वीकृतावपि राजकुले अन्यत्र च इमा आल्यः नैव वरिवस्यां भजन्ते यदन्ये परिजनाः; यवनस्त्रियः प्रतीहार्यश्च तत्कर्मणि नियुक्ताः। पूर्वनिर्दिष्टासु बह्वीषु चेटीषु काश्चन प्रमदवनपालिकाः, अन्याः काश्चन शुद्धान्ते चेटीभावं गमिताः, इतराश्च नायिकानां प्रियसख्यः। विषयग्राहकशक्त्या वाचालतया नायिकाशुत्सृष्टसेवाव्यापृततया च परस्परसंमेलनावसरे स्वीयां बहुज्ञतां प्रदर्शयन्ति; ततश्च अनेके मुख्यकथाविषयाः व्यक्तीभवन्ति। एवं कौमुदिकाबकुलावलिकयोः संवादेन चित्रनिर्मितां मालविकां दृष्ट्वा तदाकृष्टहृदयोऽग्निमित्र इति; समाहितिकामधुकरयोः भाषणेन जातविज्ञानसंघर्षौ गणदासहरदत्तौ, शिष्याया मालविकाया गुणविशेषेण गणदासस्यैव अतिशयः इति; चित्रलेखासहजन्ययोस्संवादेन राज्ञा पुरूरवसा सह गतायाः विद्याधरकन्यकां कामपि प्रेक्षमाणाय राज्ञे कुपिताया गुरुशापसंमूढायाः कुमारवनं प्रविष्टाया उर्वश्या लताभावश्चेति; प्रियंवदानसूययोः संभाषणेन दुष्यन्तशकुन्तलयोः गान्धर्वविधिना उद्वाहः, तदनन्तरं राज्ञः हस्तिनापुरगमनं च इत्यादि मुख्या विषयाः स्फुटीभवन्ति। त्रिषु नाटकेषु चित्रितासु बह्वीषु परिचारिकासु मालविकाग्निमित्रे निपुणिकाबकुलावलिके, विक्रमोर्वशीये चित्रलेखानिपुणिके, अभिज्ञानशाकुन्तले अनसूयाप्रियंवदासानुमत्यः प्राधान्यं भजन्ते।

मालविकाग्निमित्रे अग्निमित्र एक एव ऐतिहासिकपात्रम्, इतराणि पात्राणि कविकल्पितानि। एवं कविना सृष्टेषु बकुलावलिका अन्यतमा। प्रेमाङ्कुरितचित्तत्वे चाटुवचनोक्तौ नर्मालापे च चित्रलेखाप्रियंवदयोर्निदर्शनीभूता एषा बकुलावलिका। यथार्थाभिधाना सा सर्वव्यापकामोदे हृदयङ्गमत्वे तारुण्योल्लासे च बकुलपुष्पमालां विडम्बयति। स्फुटीकरोति चेदं खिन्नमनाः प्रेयस्या मालविकाया बकुलावलिकया सह भूगृहनिगडबन्धनं श्रुत्वा अग्निमित्रः, यः तयोर्भ्रमरपरभृतौ उपमां कृत्वा वर्णयति "मधुरस्वरा परभृता भ्रमरी च विबुद्धचूतसङ्गिन्यौ" इति। तस्याः श्रद्धालुत्वं सेवादाक्ष्यं च विशदीकृतमादावेव प्रस्तावनायां स्वोपमानतया तां वर्णयता सूत्रधारेण—

> शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम्।
> देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम्॥ इति।

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स्तौति च नर्मसचिवः गौतमोऽपि तस्याः कर्मनिर्वहणसामर्थ्यं श्रद्धोपेतत्वं च सोल्लुण्ठनोक्त्या। स्वार्पितमदनसन्देशां वकुलावलिकां अधिकृत्य कामयमानावस्थेन अग्निमित्रेण पृष्टः कार्यान्तरसचिवः वदति हि—"किमिदानीमेषा दास्या दुहिता तव गुरुकं सन्देशं विस्मरति ? अहमपि तावन्न विस्मरामि" इति। ब्रवीति चान्यस्मिन्नवसरेऽपि दोहदनिर्वर्तनानन्तरं वचनावसरपूर्वकं प्रवेष्टुकामस्य अग्निमित्रस्य हेतोः, "वकुलावलिके, गृहीतार्थया त्वया अत्रभवती ईदृशमविनयं कुर्वती कस्मान्न निवारिता ?" इति। स्वप्रज्ञायां मेधाविलासे च सविश्वासा सा, "विमर्दसुरभिः वकुलावलिका खल्वहम्" इति श्लिष्टचाटूक्त्या परेषां कृच्छ्रावस्थायां साह्यकरणसामर्थ्यं मनोदृढत्वं च अभिव्यनक्ति। अत एव मालतीव म्लायमाना राजनि संजातानुरागा मालविका कृच्छ्रावसरे "त्वं तावद् दुर्जाते ममात्यन्तसहायिनी भव" इति तस्याः साह्यं प्रार्थयते।

शीलरूपादिशालिनी सा प्रसाधनकलायां विशेषतश्चरणालंकारे अग्निमित्रेण शिक्षिता अभिविनीताऽस्ति। तृतीयेऽङ्के तपनीयाशोकस्य दोहदनिर्वर्तने नियुक्तया प्रमदवनं तदर्थमुपस्थितया मालविकया सह कृतालापा सा स्ववाक्चातुर्यं प्रकृतकार्यसाधनक्षमत्वं प्रतिभायुक्तनर्मश्लेषोपयोगित्वं च प्रकाशयति। "अनुरागोऽनुरागेण प्रत्येष्टव्य इति सुजनवचनं प्रमाणीकुरु" इति वाक्येन स्वस्याः सरसहृदयत्वं, धारिण्याः भीतायाः मालविकायाः प्रोत्साहनावसरे "मुग्धे भ्रमरसंपातो भविष्यतीति वसन्तावतारसर्वस्वं किं न चूतप्रसवः अवतंसयितव्यः ?" इति प्रागल्भ्यं, स्वसख्याः कामोत्कण्ठाभिव्यक्त्यर्थं अग्निमित्रपल्लवगुच्छौ श्लेषोक्त्या परामृश्य "हला एष ते उपारूढरागः उपभोगक्षमः पुरतस्ते वर्तते" इति नर्मालापकौशलं गुणालङ्काररससारभूतव्याहारप्रागल्भ्यं च व्यञ्जयति।

मालविकासक्तहृदया तस्यां गाढं प्रणयं वहन्ती वकुलावलिका तस्याः कृते बहुविघ्नकृच्छ्रीभूतं दूतीभावमभ्युपैति। मालविकाग्निमित्रयोर्भावं स्वयं सम्यगुन्नीय साह्यं करोति प्रत्युत्पन्नमतित्व-सरसभाषण-कार्यसाधनक्षमत्वादि-दूतीसमुचितसकलगुणगणसंयुता सा।

"उभयोर्भावमुन्नीय स्वयं वदति चोत्तरम्।
सुश्लिष्टं कुरुते कार्यं निसृष्टार्था तु सा स्मृता॥"

इति दर्पणकारमतानुसारेण योग्या निसृष्टार्था दूती चेयं वकुलावलिका। दोहदं निर्वर्तयितुं प्रमदवनमुपस्थितायाः नायिकायाश्चरणालङ्कारप्रस्तावमुपलभ्य सा चाटूक्त्या तस्याः राजन्यनुरागं भावज्ञानप्रस्तावप्रत्याख्यानयुक्तोत्तरदानादिभिः चित्रैरुपायैः सुदूरमारोपयति। स्थाने खलु स्वं तस्या अधीनमर्पयति मालविकाकृष्टहृदयो राजा अग्निमित्रः—

भावज्ञानानन्तरं प्रस्तुतेन प्रत्याख्याने दत्तयुक्तोत्तरेण।
वाक्येनेयं स्थापिता स्वे निदेशे स्थाने प्राणाः कामिनां दूत्यधीनाः॥

मन्यते निपुणिकाऽपि तदुपदेशं निर्विकारमनसोऽपि उत्सुकताजनकम्। अभिनन्दति च इरावती अमर्षयुक्तापि "वकुलावलिके! दिष्टया दूत्याधिकारविषया संपूर्णा ते प्रतिज्ञा" इति।

मालविकाग्निमित्रविक्रमोर्वशीययोश्चित्रिते इरावत्यौशीनर्योश्चेटयौ निपुणिके शीले शिल्पे चातुर्ये नाम्नि स्वभावे च सदृशे नाऽपि वकुलावलिकाचित्रलेखे इव मुख्ये किन्तु अप्रधाने एव। "निपुणिके, सङ्गीतव्यापारमुज्झित्वा क्व प्रस्थितासि?" इति माणवकानुयोगेन औशीनर्याश्चेटयाः गीतवाद्यनृत्तादिकलानिष्णातत्वं अभिव्यक्तमेव। तथा इरावत्याश्चेट्यपि श्लेषोक्तौ वाक्चातुर्ये च अतिशेते। दोलाधिरोहणे कृतसङ्केता निपुणिकाद्वितीया इरावती यदाऽग्निमित्रं न पश्यति, किन्तु अशोकपादपच्छायायां वकुलावलिकानिर्वर्तितचरणालङ्कारां मालविकां, तदा सा वदति 'अवलोकयतु भट्टिनी, चूताङ्कुरं विचिन्वत्योरावयोः पिपीलिकाभिर्दष्टम्' इति। भग्नमनोरथयोः अन्यसंक्रान्तहृदयवल्लभयोः भट्टिन्योर्वरिवस्यां अभ्युपेतवत्योः तयोः स्वभट्टिन्योः स्थिरा भक्तिः, कामतन्त्रसचिवे प्रतिपदं कोपश्च। तं च प्राप्तावसरे ते कामं निन्दतः। समुद्रगृहालिन्दे शयानस्य प्रसन्नमुखवर्णस्य निर्गतविषविकारस्य गौतमस्य निर्देशावसरे इरावत्याश्चेटी, "भट्टिनि, एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव बलीवर्दः आर्यगौतम आसीन एव निद्रायते" इति वदति। तदनन्तरं यदा स हताशः कितवो ब्रह्मबन्धुः इरावतीमतिक्रामन्तीं मालविकामुत्स्वप्नायते तदा स्थाने सा चेटी तस्योपरि दण्डकाष्ठं पातयित्वा भीषयति। तथा विक्रमोर्वशीयेऽपि वलभीस्थमाणवकं काशीराजपुत्र्या अर्पितसंदेशा निपुणिका चित्रस्थमर्कटेन तुलयति। "स्वहृदयगाम्भीर्याभावे तृणाग्रलग्न इव हिमकणः राजरहस्यं आर्यमाणवके चिरकालं गुप्तं स्थातुमशक्यं, अतः स सरसतया वञ्चनीयः" इति विचिन्वती निपुणिका स्वशक्तौ विस्रम्भमुन्नयनसामर्थ्यं च प्रकटीकरोति। तथा "दोलाप्रभ्रष्टा सरुजचरणा धारिण्येव मालविकामशोकदोहदाधिकारे नियोज्य अनर्घनूपुरयुगलधारणमपि अन्वमन्यत" इति मदेन क्राम्यन्त्यै इरावत्यै त्वराणा निपुणिका स्वानुमितिकौशलं व्यनक्ति।

सरसभाषणप्रगल्भा तत्रभवत्या उर्वश्याः प्रियसखी सुराङ्गना चित्रलेखा कालिदासप्रतिभोत्पन्ना अपूर्वा सृष्टिः हासपेशलसंक्षिप्तवचनैः त्रोटकस्य हास्यरसमुपस्कुर्वन्ती नाटकीयवस्तु परमुपकरोति। व्यनक्ति च स्वस्याः सार्थगौरवसंक्षिप्तोक्तिमत्त्वं प्रथमेऽङ्के "त्रिदशविरोधिनो हताशाः असुराः दयालुना इन्द्रतुल्यप्रभावेन राजर्षिणा पुरूरवसा प्रतिहताः" इति प्रकृतिमापन्नायै उर्वश्यै निवेदयन्ती, वर्णयति पुरूरवसः प्रभावपराक्रमादीन् निखिलान् गुणान् "इन्द्रतुल्यप्रभावेन", "राजर्षिणा" इति द्वाभ्यामेव पदाभ्याम्। अनन्तरं निम्नोन्नतभूप्रदेशावतरणवेलायां रथसंक्षोभाज्जाताङ्गसङ्गया सत्रासया प्रियसख्या "किमपि परतोऽपसर" इति कृतायां याचनायां सा राजनि उर्वश्याः प्रणयप्रसरं जानती

'नाहं शक्नोमि" इति सव्याजस्मितोपयुक्तं वाचमाददती प्रियसख्याः प्रियकारित्वं, स्वस्याः सहृदयत्वं, उपहासशीलतां च बोधयति। दृढीकरोति च तमेव स्वभावं मुक्ताभरणभूषितां नीलवस्त्रपरिग्रहां अभिसारिकावेषां प्रियसखीं अभिनन्दन्ती "नास्ति मे वाग्विभवः प्रशंसितुम्; इदं तु चिन्तयामि, अपि नामाहं पुरूरवा भवेयम्' इति वचनेन। व्यनक्ति च, तस्या रतिकथाचातुर्यं कार्याकार्यज्ञत्वं सद्दूतीत्वं चोर्वशीगतचित्तः काममयमानावस्थः पुरूरवाः—

हर्म्येऽस्मिन्नवतीर्य साध्वसवशान्मन्दायमाना बला-
दानीयेत पदात्पदं चतुरया सख्या ममोपान्तिकम्।

इति विचारयन्।

सुरलोकवासिनी अप्सराश्च सा दिव्यप्रभावेन उपस्कृता भवति। स्वहृदयचोरस्य चेष्टितानि विनोदस्थानं च जिज्ञासोः उर्वश्या हेतोः प्रणिधानमुपयुज्य पुरूरवसः अन्यनायिकाविष्टचित्तत्वं दर्शयन्ती चित्रलेखा उर्वशीगतप्रीतिं लाघवं च प्रकटयन्ती श्लिष्टोक्त्या सखीमुपहसति तावत्—"हला, एष मनोरथलब्धप्रियासमागमसुखमनुभवन्नुपभोगक्षमेऽवकाशे तिष्ठति।" इति। अप्सरोव्यापारपर्यायेण सूर्यमुपतिष्ठमाना सा दिव्यचक्षुषा उर्वशीगतनिखिलवृतान्तं ज्ञात्वा बलवदुत्कण्ठिता भवति। जानाति सह उर्वश्या रूपगोपिनीं तिरस्करिणीं बृहस्पतिना उपदिष्टां असुरालङ्घनीयामपराजितां नाम शिखाबन्धनीं विद्यां च।

दिव्याऽपि चित्रलेखा मनुष्यभावसंवेदने, कार्यान्तरार्थं मर्त्यलोकावतरणे च, शाकुन्तले दृश्यमानायाः सानुमत्याः निदर्शनीभूता। अलब्धसंज्ञाया बलवत् त्रासितायाः प्रियसख्या मनुष्योचितमधैर्यं सोपालम्भम् "अनप्सरेव प्रतिभासी"ति निन्दति। तथा स्वीयानुरागसूचकं भूर्जपत्रं पठित्वा पुरूरवाः किं भणिष्यतीति सवितर्कायै उर्वश्यै राज्ञः अन्तःपिहितमदनविकारः कमलनालायमानैरङ्गैर्भणित इति, विहितनियमोपवासवेषा औशीनरी चिरं न स्थास्यतीति च मन्त्रयमाणा सा मर्त्यलोकवासिनां भावावस्थाज्ञानं स्फुटीकरोति। उर्वश्या मनसि शान्तिसंपादनाय अन्यनायिकामुग्धहृदया नागरा भार्यायां सुतरां अनुकूलाः चाटुवादिनश्च भवन्तीति ब्रुवाणा सा लोके कामिनां अविश्वसनीयत्वं दाक्षिण्यं च द्योतयति। परिचितमनुष्यमानसस्वभावा सा पतिपरायणया महिष्या अभ्यनुज्ञातः उर्वश्याः प्रियेण सह संगमः निष्प्रत्यूहः भविष्यति इत्यभिप्रैति। "सखि समाश्वसिहि समाश्वसिहि। कथमुच्छ्वसितमात्रसंभावितजीविता अद्याप्येषा संज्ञां न लभते" इत्यादिवाक्यैः उर्वशीविषयकं हृद्गतं गाढं प्रणयं ज्ञापयति। पश्चाच्च द्वितीयेऽङ्के "कुत्र खलु अनिर्दिष्टकालं गम्यते" इति पृच्छन्त्या उर्वश्याः सा अपरमिव हृदयमासीदिति तस्याः विस्रम्भभाजनत्वं प्रकटीकृतम्। समये च उर्वशीकृतं विचारमनुमोदमाना सा स्वदाक्षिण्यं भृशमेव सूचयति। उर्वश्याः पुरूरवसा सह सति विप्रयोगे तस्याऽपि

पीडितत्वप्रकाशनेन प्रियसखीसमुचितं सहानुभूतिमत्त्वं सुखदुःखसहभागित्वं प्रीतिपोषकत्वं च स्फुटमवगमयति। प्रथमाङ्कद्वितीयाङ्कयोः समाप्तौ च राज्ञे स्वाभिप्रायविज्ञापनाय उर्वशी चित्रलेखामेव नोदयति। एतेन तस्याः साह्यं अर्थसंसाधकत्वं निसृष्टार्थत्वं च द्योत्यते। महाराजे "क्वास्ति ते प्रियसखी"ति पृच्छति, "ननु प्रथमं मेघराजिर्दृश्यते पश्चाद्विद्युल्लते"ति वदन्त्या तया वाक्केलिनैपुण्यं मधुरालापित्वं च द्योतितम्। प्रकटीकरोति वर्णनाचातुर्यं यमुनासङ्गपावनेषु गङ्गासलिलेषु प्रतिबिम्बितं प्रतिष्ठानस्य चूडामणिमिव संस्थितं राजप्रासादं परिवर्तितमिव कैलासशिखरं, नन्दवनसुन्दरं तत्प्रमदवनं च वर्णयन्ती। "निभृततरं भीषणं मदनं प्रेक्ष्य प्रियतमस्य ते दूत्यस्मि संवृत्ता" इति तद्वचनेनैव उचितदौत्याभ्युपगमः स्फुट एव। कलाकौशलं उत्साहो भक्तिश्चित्तज्ञता स्मृतिः नर्मविज्ञानं वाग्मितेत्यादि दूत्युचितगुणोपेता सा भृशं पीडितयोर्नायिकानायकयोः अवस्थां निरूप्य मेलनं संघटयति। प्रथमाङ्क एव लताविटपलग्नवैजयन्तिकामिषेणोपसर्पन्त्या उर्वश्या "सखि चित्रलेखे, मोचय तावदेनामि"ति कृतायां याचनायां, "दृढं खलु लग्ना सा, अशक्या मोचयितुमि"ति स्वसख्या हृदयस्थमभीप्सितं परिज्ञाय वक्रवचनेनोपहसति। इत्थं प्रियंवदाया मधुरालापित्वं, अनसूयाया गाम्भीर्यं, वकुलावलिकाया उचितदौत्यं, सानुमत्या मानुषत्वयुक्तदिव्यत्वं च आत्मनि संमेल्य प्रियसखीसमुचितसकलगुणसंयुता चित्रलेखा बभूवेति स्पष्टतरं लक्ष्यते सहृदयैः त्रोटकस्यास्य पर्यालोचनेनेति।

शकुन्तलाया अगाधस्नेहपात्रभूते परस्परविलक्षणगुणोपपन्ने सहचर्यौ अनुपमे अनसूयाप्रियंवदे कविसार्वभौमस्यान्तिमे नाटके सविशेषं शोभेते। किं बहुना, नैतादृशं नायिकायाः असाधारणशोभापरिष्कारं कुर्वत् सखीमिथुनं व्युत्पित्सूनां व्युत्पत्तिमनु विनोदावहं व्युत्पन्नानां चेतोहरं द्वितीयमस्ति अन्यस्मिन् क्वचिन्नाटके। स्थाने खलु अभिप्रैति सहृदयः प्रेमाङ्कुरितहृदयः दुष्यन्तः 'शशाङ्कलेखाशकुन्तला विशाखासख्योर्मध्ये अतिशयितशोभामुद्वहती"ति। आदावेव काव्यार्थसूचिकायां नान्द्यां 'ये द्वे कालं विधत्तः' इति सूचितयोरनयोः प्राधान्यं सुव्यक्तम्; यतः बोधयतः ते एव सख्यौ 'चक्रवाकवधूः आमन्त्रयस्व सहचरम्, उपस्थिता रजनी' ति मदनसन्तप्तायै शकुन्तलायै गौतमीं शरीरवृत्तान्तोपलम्भार्थमागतामिङ्गितेन ; शापान्तं च 'यदि नाम स राजर्षिः प्रत्यभिज्ञानमन्थरो भवे'दित्यादिना।

आकर्षतश्च तारुण्येन लावण्येन च मनो दुष्यन्तस्यापि स्त्रीरत्नपरिभाविनः। "अहो मधुरमासां दर्शनम्", "अहो समवयोरूपरमणीयं भवतीनां सौहार्दं" इति खलु स वदति। नैतदाश्चर्यं यद्भोजनपरायणः मोघदृष्टिः माढव्यः ते शकुन्तलासदृशलावण्ये मन्यते,'भोः इदानीं तिस्रः तत्रभवत्यः दृश्यन्ते। सर्वाश्च दर्शनीयाः। कतमात्र तत्रभवती शकुन्तला' इति वचनेन। द्योतयति तासां यौवनं विवाहयोग्यतां च तातकाश्यपः, "वत्से इमे अपि प्रदेये। न युक्तमनयोस्तत्र गन्तु"मित्यनेन। आश्रमवासिनावपि लब्धप्रागल्भ्ये कामतन्त्र-इतिहास-

पुराणादिनिबन्धनेषु प्रसाधनकलायां चित्रकर्मणि च व्यवहारज्ञानेन प्रविचारेण च कामयमानावस्थां शकुन्तलायाः सखीमण्डनं वनस्पतिदत्तालङ्करणैश्च जानतः, "सखि अनभ्यन्तरे खलु आवां मदनगतस्य वृत्तान्तस्य। किन्तु यादृशीतिहासनिबन्धेषु कामयमानानामवस्था श्रूयते तादृशीं तव पश्यामि," "अनुपयुक्तभूषणोऽयं जनः। चित्रकर्मपरिचयेनाङ्गेषु तं आभरणविनियोगं कुर्वः।"

द्योतयति आश्रमवाससदृशमव्याजप्रेम नायिकायां गाढतयानुप्रविष्टहृदययोः सख्योः शकुन्तलार्थं निक्षिप्ता चूतशाखावलम्बिते नालिकेरसमुद्गके कालान्तरक्षमा केसरमालिका, "स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति" इति तासां उक्तिश्च। "पृष्टा जनेन समदुःखसुखेन बाला नेयं न वक्ष्यति मनोगतमाधिहेतुं" इति नृपवचनेन च तासां प्रियसखीसमुचितं सहानुभूतिमत्त्वं सुखदुःखसहभागित्वं च स्फुटमवगम्यते। शकुन्तलाविरहितं तपोवनं शून्यमिव पश्यन्त्यौ आश्रमप्रवेशमपि कर्तुं न क्षमे। वस्तुतः शकुन्तलागतस्नेहपाश एव विलक्षणगुणोपपन्ने ते संयोजयति। नायिकाविषयप्रेमाविर्भावेऽपि तासां वैलक्षण्यं स्फुटमेव। मातृस्थानीया अग्रजेव वात्सल्यं वर्षति अनसूया, नवमालिकाकुसुमपेशलां शकुन्तलां आलवालपूरणे नियोजयितारं तातकाश्यपमपि निन्दति च। अंन्यस्मिन्नवसरेऽपि प्रकृतिवक्रस्य कोपाविष्टस्य दुर्वाससः शापं जानती प्रियंवदाचापलं च तस्यै निवेदयति,"प्रियंवदे, द्वयोरेव नौ मुखे एष वृत्तान्तस्तिष्ठतु। रक्षितव्या खलु प्रकृतिपेलवा सखी" इति। विक्रमोर्वशीये चित्रलेखा पुरूरवसमिव प्रार्थयते मातृवत्सला अनसूयाऽपि दुष्यन्तं, "यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वह" इति। शकुन्तलाऽपि सगौरवस्नेहयुक्ता कार्यसाधनक्षमां निसर्गगम्भीरां अनसूयामेव आपन्नावसरे साह्यं याचते। इत्थं अतिपिनद्धवल्कलं शिथिलयितुं, असंबद्धप्रलापिनीं प्रियंवदाम् आर्यगौतम्यै निवेदयितुं, चरणाद् दर्भाङ्कुरम् अपनोदयितुं, लताविटपलग्नवल्कलं विमोचयितुं च, तामेव संबोधयति। किन्तु तयोर्मध्ये सरसहृदयां नर्मालापां हासोपयुक्तां प्रियंवदामेव शकुन्तला काङ्क्षति। वाक्चतुरा प्रियालापा सा सख्या लोभनीयं यौवनं अनुपमं रूपं च प्राप्तावसरे चाटूक्त्या वर्णयन्ती तस्या मनः आकर्षति। "हला शकुन्तले, अत्रैव तावन्मुहूर्तं तिष्ठ, यावत्त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति" इति वदन्त्याः प्रियंवदाया "अतः खलु प्रियंवदासि त्वं" इति खलु उत्तरयति शकुन्तला। नैतदाश्चर्यं यदाश्रमात् प्रस्थानावसरे शकुन्तला तामेव स्मरति,"तात इत एव किं प्रियंवदानसूये सख्यौ निवर्तिष्येते।"

हरति च प्रसभं भावविवशा वाक्केलिनिपुणा प्रियंवदैव उत्कण्ठितस्य दुष्यन्तस्य मनोऽपि। "प्रियमपि तथ्यमाह शकुन्तलां प्रियंवदा", "अवितथमाह प्रियंवदा" इति वदन्नृपः तस्याः दुर्लभं प्रियालापमिश्रतथ्यवचनं अभिनन्दति। "अनसूये गतवती वां सहधर्मचारिणी", "अनसूये अलं रुदित्वा। ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला" इत्यनेकशः संबोधयतः संयमधनस्य निसर्गगभीरस्य मुनेः अनसूयाकाङ्क्षत्वं स्फुटमेव।

समीक्ष्यकारिणी समाहितचित्ता कर्मक्षमा चानसूया औचित्यस्य मर्यादामनुसरन्ती अतिथिविशेषं यथार्हं सत्कृत्य तस्मै शकुन्तलागतं निखिलं वृत्तान्तं कथयति। स्वगाम्भीर्योचितविप्रश्निका गान्धर्वविधिना निर्वृत्तविवाहां अनुरूपभर्तृगामिनीं शकुन्तलामधिकृत्य निर्वृतहृदयापि स्थाने खलु संशयिताऽस्ति दाक्षिण्योपपन्नं दुष्यन्तं अन्तःपुरस्त्रीसमाजमिलितं प्रति। किन्तु लघुहृदया सरससल्लापा प्रियंवदा तादृशे दुष्यन्ते वञ्चनाविस्मरणादिकं न कल्पयति यतः तस्य रमणीयाकृतिः सौजन्यकुलीनतादिसहकृतमेव मन्यते। संभोगयोग्ययोः शकुन्तलादुष्यन्तयोस्सम्मेलनं घटयित्वा उत्सुकस्य मृगपोतकस्य हेतोः सह अनसूयया अपसरणेन सा समयानुसारमाचारं ज्ञापितवती। इत्थं विलक्षणगुणोपेते नायिकां प्रति स्वार्थनिरपेक्षप्रणयिन्यौ सख्यौ अनुपमे नाटकीयवस्तुसूचितेन स्वकार्यनिर्वहणेन सामाजिकान् श्रद्धा संभावयतः।

शाकुन्तले षष्ठाङ्क एव प्रवृत्ता हेमकूटशिखरवासिनी सानुमती मालविकाग्निमित्रविक्रमोर्वशीययोः चित्रिते निपुणिके इव अप्रधानैव। तद्गतो विशेष एष एव, यत् सा शकुन्तलां छायेव नैवानुसृतवती तया सह न च दृश्यते; यतः तादृशी सखी दुष्यन्तनिराकरणानन्तरं विरक्ताया नियमव्यापृतायाः स्वार्थनिरपेक्षायाः शकुन्तलायाः नापेक्षिता। मेनकाशकुन्तलयोर्वद्धभावा सा मेनकायां भक्तिमादरं च भजन्ती शकुन्तलाया द्वितीयमिव हृदयं भाति। "सांप्रतमस्य राजर्षेरुदन्तं प्रत्यक्षीकरिष्यामि मेनकासंबन्धेन **शरीरभूता मे शकुन्तला**", "**तया च** दुहितृनिमित्तं **आदिष्टपूर्वास्मि**", "अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुं, किन्तु **सख्या आदरो** मया मानयितव्यः" इत्यादिवाक्यैः मेनकागतमादरं प्रकटीकरोति। "लतासंश्रिता द्रक्ष्यामि तावत्**सख्याः प्रतिकृतिं**", "जाने **सख्यग्रे** मे वर्तते", "असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेन आत्मा" इत्यनेकशः सा निर्दिशति सखीं शकुन्तलाम्।

पश्चात्तापतप्तहृदयस्य भर्तुर्बहुमुखमनुरागं शकुन्तलायै निवेदयितुं तयोर्द्वितीयसम्मेलनमनुकूलयितुं च मर्त्यलोकं प्राप्तवती सानुमती चित्रलेखेव मनुष्यभावं सम्यग्जानाति। मर्त्यलोकवासिनामुत्सवप्रियत्वं जानती सा स्फुटीकरोति स्वज्ञानं मर्त्यलोककामिजनेषु दाक्षिण्यं तदभिनन्दनं च, "अन्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामपेक्षते शिथिलसौहृदः" इत्यनेन। "भवितव्यता खलु बलवती", "नन्वीदृशानि तपस्विनीभागधेयानि", "रमणीयः खलु अवधिः विधिना विसंवादितः" इति वाक्यैः मनुष्योचितं माध्यस्थ्यं निरपेक्षत्वं अनतिक्रमणीयदैवाधीनत्वं च सा प्रकटयति। एवं लौकिकभावावस्थां जानती अलौकिकी सानुमती लौकिकालौकिकसंवलितप्रेमोपेतायाः शकुन्तलायाः उचिता सखी भवन्ती लौकिकालौकिकभावायाः कालिदासप्रतिभाया एव निदर्शनमिव भाति॥

PRODUCTION OF KĀLIDĀSA'S PLAYS IN ANCIENT INDIA*

By

Dr. V. Raghavan

In the great classical ages the Sanskrit drama was written to be produced on the stage. This is clear not only from the Prologues to the plays and the several indications in the body of the plays themselves, but also from the considerable technical literature on stage and production which exists and from the descriptions and allusions to the staging of plays in general literature. Kālidāsa's plays contain many evidences of the dramatist's love for the stage and his proficiency in the technique of the Sanskrit stage. A playwright's knowledge of the stage was no doubt a great asset so far as the stageability of what he wrote was concerned; but there was very much more to be done before the written play was presented on the stage. The burden of this production rested with the Stage Manager or leader of a troupe of players, called the *Sūtradhāra*. The *Nāṭya Śāstra* gives a long list of qualities which go to make up his all-round equipment and his familiarity with the literary material, the song, the make-up and the *abhinaya*. In fact, as his name signifies, on him rested the whole thread and continuity of the performance.

Apart from the Sūtradhāra and the actors proper, the most prominent among those on the stage were the musicians. There were vocalists and diverse instrumentalists supporting the production with their art which formed an integral part of the Sanskrit drama. Kālidāsa was himself, as his poems and plays show, quite conversant with the intricacies of music. Apart from the verses that he himself wrote in the body of his plays for being sung as part of the theme, *e.g.* the Hamsapadikā's song in the opening of Act V of the *Śākuntala*, the composition of S'armiṣṭhā to be sung and danced by Mālavikā or the lyric on the summer season in the Prologue to the *Śākuntala*, there was a good deal of music all through the performance. This music was added by the musicians and composers of the performing troupe. The musical pieces were called *Dhruvās* and were added to the text by the stage-composers. Taking the cue from the poet's text, the stage-musicians composed these songs at specific

*Recently the A.I.R. observed the 'Kalidasa Day' and as part of the All-India features, the Delhi Station broadcast on Nov. 1st, 1959, a symposium by Indian and foreign scholars and experts on the subject of producing Kālidāsa's plays. Portions of this script were included in that symposium. This is published here with their permission.

contexts of the Acts and in between them, the entry of actors, their exit, changes of situation, reinforcement of a sentiment and the covering up of a gap. These were composed in Prākṛt language which by its softness and profusion of vowels lent itself for singing and the drawing out of the melody and they were sung by supporting musicians in the background. On the literary side, these songs adopted the language of symbolism and without naming actually the characters or the situation, suggested them through appropriate imagery. An idea of these musical fittings can be had from Kālidāsa's *Vikramorvaśīya*, of which a recension has come down to us with Act IV, the most lyrical part of the play, almost in a stage-edition with the Prākṛt songs added to the text. In addition to these symbolic songs, the verses of the poet occurring in the drama proper were also to be sung by the character concerned.

Pure instrumental music, supplied by the flute, string and drum, was effectively employed in ancient Sanskrit drama to heighten the effect, to emphasise particular moods and movements and to keep up the tempo and background. Quite a large number of instruments were employed and the musical ensemble was called *Kutapa*.

An important feature of the ancient Indian production was that it did not employ on the stage sets and scenery as seen on the modern, realistic stage. The ancient production was idealistic and based on symbolism and convention. Part of the function of the settings was done by the *Dhruvā*-songs mentioned above which suggested the person, place and situation, and part, by the poet's own lyrical and descriptive verses and observations in the course of the text. Different parts of the stage were conventionally taken as representing different kinds of natural background, mountain, garden, river and so on. When one reads Kālidāsa's plays one finds the stage-direction *parikramya* coming up again and again; this refers to the actors coming round to different positions on the stage to show the shift of their scenes.

Though there were no scenic fittings, Kālidāsa's characters were well provided with appropriate dress and make-up. In this respect, the production was realistic.

More than the music and the absence of sets, the most noteworthy aspect of the production was in respect of the actual acting. The action was not casual or done in an *ad hoc* manner, but was based on a minutely analysed language of gesture and movement called *Abhinaya*. Those who have read Kālidāsa's *Śākuntala* or *Vikramorvaśīya* carefully would have noted certain strange-looking stage-directions and if they had looked into

the explanations of the commentator Rāghava Bhaṭṭa, they would have gained a precious key to understand the real nature of acting in ancient production. As King Duṣyanta's chariot is supposed to speed, the text says against the charioteer *rathavegam* "nirūpya" as the King is to shoot an arrow at the deer, the text says *śarasandhānam* "nāṭayati" as he is to get down from the chariot, the text says "*nāṭyena*" *avatarati*. From all this we should understand that there was on Kālidāsa's stage neither chariot nor horse; there were appropriate poses of legs and hands and actions of these, *āṅgika* and other *abhinayas*, for riding, getting up and getting down, as also for shooting etc. which portrayed these actions more effetively than the natural accessories. The beautiful verses of Kālidāsa strewn like flowers all over his plays, verses like *anāghrātam puṣpam* and *sarasijam anuviddham*,–were, as indeed befitted them, sung and interpreted by close gesticulation, in the same style as a song or verse in *Bharata Nāṭya*. That this was how it was done is not only understood by the whole *Nāṭya Śāstra*, but is confirmed also by the stage-tradition preserved in Kerala in the Kūḍiyāṭṭam and the graphic anecdote of an actor doing *abhinaya* for the opening verse of Act I of the *Śākuntala* and also by the preservation in Kallinātha's commentary on the *Saṅgīta Ratnākara* of the detailed word-for-word *abhinaya* of the Nāndī-verse of the *Vikramorvaśīya*.

In this kind of treatment Kālidāsa's plays would have been really made into dance-dramas; also, the intensity of the musical and gesture interpretation would have greatly increased the duration of the Acts; in fact, Kerala stage-tradition would justify our assumption that the production of a play was spread over some nights. In further support of this may be mentioned the existence of separate names for each of the Acts and the need of an Act to be a compact unit according to the requirements of the definition of Bharata.

A simpler and comparatively more realistic production was also prevalent and was probably resorted to in the case of social themes and farces. But for the heroic and lyric plays, such as Kālidāsa's works and indeed the bulk of Sanskrit dramatic literature were, the idealistic production with music, dance and gesticulation was preferred; indeed it is such a production that Bharata considers more germane and artistic and which would have fitted and done justice to the creations of Kālidāsa.*

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* See also the writer's other papers: *Music in Ancient Indian Drama*, *Sanskrit Drama and Performance* and *On Producing Sanskrit Plays*.

THE HĀSYA CŪḌĀMAṆI OF VATSARĀJA*

By

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At the last meeting of the Executive Committee of the *Samskrita Ranga,* when it was proposed that we should hold periodically meetings to make better known the less known plays in Sanskrit, I offered to read a paper on the farce *Hāsya Cūḍāmaṇi* by Vatsarāja, of which I had, long ago, published a Tamil translation. I am thankful to the *Samskrita Ranga* for giving me this opportunity to read a paper on this farce.

Vatsarāja, the author, flourished in the end of the 12th and the beginning of the 13th centuries in Gujarat. He has written six *rūpakas* or dramatic pieces which have been published in the Gaekwad Oriental Series under the title *Rūpakaṣaṭka.* The *Prahasana* is one of the ten types of *rūpaka* in which the chief sentiment is *Hāsya.* The *Prahasana* has been derived by Abhinavagupta thus :

प्रहस्यमानैः भगवदादिभिः युक्तम्, or प्रहसन्ते अत्रेति प्रहसनम् ।

That is, *Prahasana* is a work in which *tāpasas* and others are ridiculed by humorous speech etc. Kumārasvāmin explains it in a different way :

हास्यवचःप्रचुरत्वादिदं प्रहसनमुच्यते । प्रहसतीति प्रहसनम् ।

The characteristic of a *Prahasana* is humour. The present work is a fair example of a good *Prahasana,* in which the laughter is evoked by all the three or four elements given above.

The following are the characters in the play :

Kapaṭakeli : A public woman aged 35 or so, not retired altogether from the profession and still capable of pursuing the art.

Madanasundarī : Daughter of Kapaṭakeli. A teen-ager, just acquainted with love affairs ; having a queer notion that she should have only one lover, no more; most beautiful as the name indicates.

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* A Paper read at a meeting of the *Samskrita Ranga* on 9th Nov. 1959.

Kusumikā : A servant-maid in the house of Kapaṭakeli.

Mudgaraka: A servant of Kapaṭakeli. A follower of Buddhism.

Kalākaraṇḍaka : The lover of Madanasundarī; a spendthrift, a gambler, has immense faith on astrology, alchemy etc.

Kokilaka and Pārāvata : Two servants of Kalākaraṇḍaka.

Jñānarāśi : A Sannyāsin, follower of the *Bhāgavata Siddhānta*, knows astrology, medicine etc. Age—40 to 50.

Kauṇḍinya: A disciple of Jñānarāśi, aged 15 years or so.

Places of Action. (1) A Town. (2) A Math of the ascetic Jñānarās'i. (3) A garden. (4) Another garden called Makarandodyāna.

In the opening scene we find Kapaṭakeli just getting up from her bed. Seeing the sun risen high she says that the night had been passed by her in one uninterrupted sleep and she pays compliments to the wine she had taken in the previous night. Just then her servant-maid bursts into the room and tells her that all the jewels Kapaṭakeli had collected from her youth onwards had been stolen. When the old woman questions her maid further the maid asks her to guess who the culprit could be, for the doors were not opened and the house was not broken. Kapaṭakeli remarks:

नूनं एतस्या मम दुहितुः तस्मिन् कलाकरण्डद्यूतकरे अर्थशून्येऽपि अनुरक्ताया एव व्यापारो भविष्यति । हा धिक् ! हा धिक् ! न खलु गृहे अस्माकं कुलमहिला कापि श्रूयते ।

"Never have we heard of a *Pativratā* in our family." Intending to expose her daughter through the help of an astrologer the mother decides to meet Jñānarās'i, an ascetic at the Math, who is reputed as a Kevalī-jñānanipuṇa and goes to him accompanied by Mudgaraka, her servant, who shakes off his slumber only after hearing the magic word "wine". Mudgaraka is surprised that even Kapaṭakeli is robbed. He says:

न तथा मां बाधते अर्थनाशो यथा आर्यापि मुषितेति पराभवः । न खलु अग्निः केनापि दग्धः श्रूयते । अथवा दैवाधीना धनहानिः । नास्ति पराभवः । तथा च—

जानतां समक्षं नागरलोकानां मुष्णाति सर्वस्वम् ।
हेलया अस्माकमम्बा कथय चौरः अम्बासदृशः ॥

At the Math Jñānarāśi is making his student Kauṇḍinya get by heart two ślokas. He asks him to repeat them. The disciple repeats :

आलोक्य सर्वशास्त्राणि विचार्य च पुनः पुनः ।
इदमेकं तु निष्पन्नं ध्येयो नारीजनः सदा ॥

The teacher is offended. " Idiot ! You have completely changed the śloka. Read the next " says he. The disciple recites :

नमस्ते पाण्डुरैकाक्ष नमस्ते विश्वतापन ।
नमस्तेऽस्तु मृषाक्रोश महापुरुषकूर्चक ॥

The Teacher is highly offended. He scolds his student : "Oh ! silly fellow, you ridicule me that I have a squint and have white pupils." When the teacher attempts to punish him the pupil says to himself:

एते खलु हताशा उपाध्याया न सहन्ते आत्मनः समधिकमेधाविशेषं शिष्यम् ।

" These wretched teachers never tolerate intelligent disciples." And when the pupil threatens the teacher that he would be leaving him, Jñānarāśi cools down and himself repeats the ślokas correctly. Not being able to pronounce the words correctly the pupil asks the teacher to teach him *Kevalījñāna:*

उपाध्याय, सुष्ठु कट्वक्षरं तवैतदध्ययनम् । न च एतेन किमपि प्राप्यते । तन्मां केवलीविद्यामध्यापय, यथा मे जनस्य धनानि स्वाधीनानि भवन्ति ।

The teacher says that his whole family had been ruined by this astrology : his own father was killed by a thief for predicting wrongly in respect of his trial ; his brother died of snake-bite when he dug for a treasure-trove ; and he himself took to *sannyāsa* as the king attempted to kill him for his false war-prediction. He therefore dissuades his pupil from the study of *Kevalī*. The pupil persisting, the teacher gives the secret of the profession: " An Astrologer should not say much and should not give a definite answer for any question ; when success attends he should repeatedly point it out and say that he had already predicted so."

Just then Kapaṭakeli and her servant Mudgaraka enter and the teacher fears that they have overheard him.

The topic is opened by Kapaṭakeli herself. " Sir, please return all that is stolen from our house last night." The disciple retorts, " Oh, What do you say ? My teacher never left the Maṭh last night."

Kapaṭakeli pacifies him: "No, no. I mean only that he should find out the thief by his knowledge and bid him to return the stolen jewels." After some hesitation Jñānarāśi accepts her request and asks the disciple to bring the *Kevalī Pustaka*. The disciple is very shrewd and observes that the *Kevalī Pustaka* should be worshipped before making use of it and makes Kapaṭakeli part with her gold ring and gets the approbation of his master: अर्हति केवलीरहस्यशिष्यत्वं कौण्डिन्य: ।

Next we find that the teacher himself is utterly ignorant, not only of astrology but even of simple addition and when the old woman corrects him, he says that their calculations are different. He says:

यदि पश्यति रविसूनु: विंशस्थानस्थितं व्यतीपातम् ।
* * * *
रविरङ्गारकलग्ने** अर्थशरीराभावं प्रश्ने ब्रूयु: ॥

"If the Saturn aspects the *vyatīpāta* in the 20th house and if he is in the Aṅgāraka lagna then it must be predicted that the property is lost for ever!" It must be noted that there are only 12 houses in the *Rāśi Cakra* and there is no Aṅgāraka lagna as such. He adds, "Since there is no such combination there is every possibility of recovering the lost jewels!" But the disciple is very clever and praises his teacher in the presence of others that he has got by heart all the verses of the Śālihotra! That is, he is not able to see what is astrology and what is the science of horses!

अहो उपाध्यायस्य विद्यामाहात्म्यम् । सकला अपि शालिहोत्रगाथा: कण्ठे कृता: ।

Not being satisfied with this single method of detection, the teacher asks the pupil to get *Upaśruti*, an accidental statement made by some passerby which is taken as an indication of future events. The pupil goes out and brings the *Upaśruti*, चेट क्षयं याहि, which makes the servant Mudgaraka angry. Then the teacher asks the servant himself to bring an *Upaśruti* and this time the *Upaśruti* is: वञ्चयसि रे! वञ्चयसि, which places both the teacher and the pupil in an awkward position. Still unbeaten, the teacher tries to make some calculations, this time both teacher and pupil displaying their knowledge of phonetics and arithmetic.

ज्ञानराशि:—(लिखनाभिनयं कृत्वा) कवर्गीय: अयं वकार: ।

शिष्य:—अहं पुन: जानामि सवर्गीय इति ।

ज्ञानराशि:—नदस्य कति मात्रा: ?

शिष्य:—पञ्च ।

ज्ञानराशि:—अनुस्वारस्य कति भवन्तु ?

शिष्यः—यावत्यः लिखितुं पारयसि ।

ज्ञानराशिः—त्रयोदश तावत् । अथ त्रयोदशभिः पञ्चभिश्च द्वाविंशतिः ।

शिष्यः—नहि नहि, विंशति ।

At this Kapaṭakeli interposes : ननु अष्टादश भवन्ति । विभावयतु आर्यः ।

ज्ञानराशिः—(स्वगतं) अये गणितदुर्विदग्धेयम् । तद्यथा तथा तावत् समापयामि । (प्रकाशं) भद्रे! अन्य एवास्मदीयो गणनासम्प्रदायः । तदावेदय तावद् गृहजननामानि ।

Then the servant says Kapaṭakeli, Madanasundarī, Mudgaraka and so on. The teacher imagines that because the name of Kapaṭakeli was mentioned first, perpaps she was associated with the theft and suggests that she was the thief. When they laugh at the prediction, the teacher says :

भद्रे निश्चितश्चौरः । त्वन्नामधेयं च संवरणार्थमुदाहृतम् । प्रयातु भवनं भवती । सुनिभृतमेव याचनीयौ कपोतपारावतौ ।

And then both the servant and the old lady return.

The next scene is in a different garden where the teacher makes a certain *japa* for he has been asked by Kalākaraṇḍaka to make him lucky as he had lost everything in gambling. After making *japa* the teacher retires to the foot of a tree from where he commands a good view of Madanasundarī who is taking rest in a *mādhavī-maṇḍapa*.

The shrewd pupil notices the slight affectation in the teacher and makes some unpleasant remarks. The teacher becomes irate. But subsequently he is taken by the pupil to the *mādhavī-maṇḍapa* after Madanasundarī had left. Saying that the day was extemely hot, the teacher rolls on the *vedi* where the young lady had sat. Pretending that he had got fever all on a sudden the teacher writes a spell on a *Bhūrjapatra* and asks the student to put over it a thick cover of sandal-paste so that when smeared on the body, it might reduce the fever. The pupil takes the *Bhūrjapatra* but finding that it was not a *jvara-mantra* that was written on it but a *vaśīkaraṇa-mantra* मदनसुन्दरी मे वशीभवतु, the boy erases the name of Madanasundarī and writes the name of Kapaṭakeli on it and brings the talisman back as instructed.

Now begins the comedy. The teacher has got immense faith in his *mantra* and he wants to dismiss the boy immediately as he expects the arrival of Madanasundarī. He sends the disciple away for collecting some flowers from a distant garden. But the boy, knowing the mind of his teacher only too well, climbs up an Aśvattha tree nearby and remains there concealed in the branches. The spell begins its work and Kapaṭakeli comes and accosts the teacher: "Dear Sir, all the stolen jewels have been returned. But my heart is stolen by you." It was a surprise to Jñānarāśi for he thought that Kapaṭakeli came there only as a love messenger on behalf of Madansundarī and he did not like the substitute for the original. He asks her, "I hope your daughter Madanasundarī is well." Kapaṭakali tells a lie. "Sir Madanasundarī is not my daughter. She is my sister. In fact I am her younger sister."- न खलु न खलु सुता, भगिनिका खलु सा । अहं पुनः त्वादृशविलासिगणप्रसादेन सुखिता पृथुलत्वं प्राप्ता कनिष्ठापि अन्यादृशी ज्ञाये। She also suggests indirectly that she had got a larger clientele which was an evidence of her attraction. And when Jñānarāśi tells her that he had no inclination for wordly life and addresses her as '*amba,*' the woman pays compliment to his sense of humour "सुभग, नागरिकोऽसि । जानासि परिहसितुं, यन्मामंबेति व्याहरसि ।" She adds: "You are a Bhāgavata. Viṣṇu, the father of Manmatha, will be pleased if you have devotion to Manmatha also":

भगवन् कुरुते नित्यं यः कन्दर्पनिषेवणम् ।

सुतरां प्रीयते तस्मै कन्दर्पजनको हरिः ॥

न पुनरहं जाने कियन्त्यः भागवतानां विंशत्यः निजसुरतस्रस्तरोच्छीर्षके मया दत्ताः ।

When this one-sided *praṇayakalaha* turns itself into a real quarrel the woman makes a huge cry which brings on the scene both her servants Kokila and Pārāvata who wanted to punish the man who named them thieves. Jñānarāśi falls at the feet of the old woman who, in turn, suggests that he should remain pretending *Dhyāna*. But the servants decide to suspend him from the branch of the *Aśvattha* tree where the disciple was hiding. The pupil jumps down and introduces himself as the gardener and accuses the teacher as the thief who steals all the flowers from his garden. But the servants are too clever to pay heed to the words of the disciple and they bind them together. Just then Jñānarāśi takes leave of all the treasure-troves, saying that the they should remain in their own hidden places and the whole world should remain ever poor due to the death of Jñānarāśi. The magic word treasure-trove induces the servants to loosen their grip over

Jñānarāśi and to request him to help them to discover the treasures. Jñānarāśi asks the disciple to bring *lāṅgalīrasa* saying :

रसेन लांगलीयेन समन्त्रेणाञ्चितेक्षण: ।
निधनं वा निधानं वा धीर: समधिगच्छति ॥

Kokila asks : "Sir, is "nidhana" better ?" Evidently he understands निधन as akin to निधान, not knowing its exact meaning to be "death". Jñānarās'i replies : मात्राहीनमपि सर्वदु:खशमनं निधनं निधानात: श्रेय: ।

"Though not guru *Nidhana* is better because it puts an end to all miseries." Being asked, the pupil brings by mistake some poisonous substance, not lāṅgalīrasa. Jñānarās'i applies it to the eyes of all, including Kapaṭakeli, and aks them if they see *Nidhāna*.

Meanwhile the poison starts its work and all of them cry in agony saying that there was an unbearable irritation in their eyes. The servants somehow get hold of the teacher and the pupil and rub their eyes against theirs and thus transmit to them a portion of the poison. The teacher now realises the mistake committed by the pupil and tells them that they should wash their eyes immediately. And all of them somehow move towards a tank in the other garden when they recognise by their voice the presence of Kalākaraṇḍaka and Madanasundarī. With the help of another servant they wash their eyes and are free from the temporary trouble they suffered. Kalākaraṇḍaka introduces Jñānarās'i as a *Jagadguru* and *Bhagavān* and expresses his gratitude to him for all the success he attained in the recent gambling. The two servants apologise to Jñānarās'i and prostrate at his fact.

At the end of the *Prahasana* we find the usual *Bharatavākya* wishing benign rule and prosperity to the world. The play is written in simple Sanskirt and the humour is quite dignified ; with one or two sentences omitted this can be put on boards without any difficulty. But my view is that we should write new *Prahasanas* and other types of *rūpakas* representing the present-day life and humour instead of going to old plays.

SANSKRIT DRAMA IN RUSSIA*

By

Dr. V. Raghavan

It is significant to note that the first Sanskrit works to be rendered into English were the *Gītā* and the *Śākuntala*, and in spreading a knowledge of Sanskrit and Indian thought and culture abroad, the Sanskrit drama had played its own part, alongside of Indian philosophy. The renderings into European languages of Sanskrit drama, poetry and story had served to popularise Indian literature among the larger circle of *litterteurs* in the West, for, outside the cloisters of the academic Orientalists, poets, playwrights and novelists had continuously been interested in Indian literature. Abercrombie points out the pobability of Keats having read Jones' translation of the *Śākuntala*; the imitation of the prologue of this play by Goethe in his *Faust* is well-known. It will be interesting to trace in a connected manner the literary interest in and influence of ancient Indian classics in the West in fields of pure poetry, drama and fiction.

Russia holds a leading place in the West in the persuit of Oriental studies, and Leningrad (formerly St. Petersburg) is among the oldest seats of Sanskrit studies in Europe. The first Russian Sanskritist was Robert Lenz who was officially sent to Germany to study Sanskrit under Bopp. While yet there, Lenz published at Berlin in 1833 the first critical edition of the *Vikramorvaśīya* of Kālidāsa (*Urvasia Fabula Calidasi*) with a Latin translation. Based on the 1830 Calcutta edition of the play, Lenz's publication included elaborate notes and extracts from commentaries including Raṅganātha's, especially the portion relating to the old musical score of Act IV of the play. I was lucky enough to secure during my visit to Leningrad a copy of this edition as reproduced a little later (in 1846) at St. Petersburg. In the next year Lenz brought out from Berlin his critical apparatus to the above edition (*Apparatus Criticus ad Urvasiani*).

In 1846, C. Kossowicz, Sanskrit Professor, St. Petersburg, published in the periodical called *The Contemporary* his Russian translation of three Acts of the play *Prabodhacandrodaya* of Kṛṣṇamiśra, and in 1847, the translation of the whole play came out in the *Moscow Symposium*. Kassowicz was evidently drawn to Sanskrit drama very much, for we find that in 1849, he published in the *Moscovite* a Russian translation of the *Mṛcchakaṭika*.

Kassowicz was succeeded as Sanskrit Professor by Minayev, better known in India through his three visits to this country. One of Minayev's pupils, Alexy Putyata, brought out a Russian translation of the *Śākuntala* in 1879.

*A Talk at the *Samskrita Ranga* on 9th Nov. 1959.

Oldenberg, the distinguished Russian Orientalist who organised Indian studies in Russia, founded the *Bibliotheca Buddhica* and explored Central Asian antiquities, was a keen student of *belles lettres*. Because one was engaged on some erudite studies, one should not be supposed to be not interested or versed in poetry and drama. Oldenberg's successor Stcherbatsky who became an authority on Buddhistic logic started as an *ālaṅkārika*, wrote on theories of Indian poetry and translated the *Daśakumāracarita*. Oldenberg collaborated with the Russian poet Constantine Balmont and assisted him to translate Kālidāsa into Russian; his *Kalidasa Drami*, Moscow, 1916, gave renderings of all the three plays of Kālidāsa, as well as of the *Meghadūta*, and to this volume, Oldenberg himself contributed an introduction on Kālidāsa and his work.

In the more recent times, there has naturally been greater interest in pure literature as contrasted with the older interest in philosophy, logic, Buddhism etc. Recently *Kālidāsa Day* was celebrated in Moscow and popular monographs on the poet were written on the occasion. The Russian stage turned to Indian plays and themes and one of the most successful of their recent attempts is the Russian adaptation of Śūdraka's *Mṛcchakaṭika* under the title *White Lotus*. I had the pleasure of witnessing its performance in Moscow in the Pushkin Theatre where it was running to full house for some weeks continuously. They had of course abridged the original but in respect of giving the Indian atmosphere, had put forth some admirable effort. The sets were simple but were copied from *Sanchi* and *Ajanta*, and the costume, ornaments, coiffure etc. were all authentically Indian. Vasantasenā and Vidūṣaka, the latter played by a reputed screen and stage actor, were very successful presentations. Academician Baranikov had helped in the preparation of the stage-version and besides an old German version entitled *Vasantasena*, Ryder's translation was also utilised.

A drama based on an Indian theme which was, at the time of my visit, said to be ready to go on many theatres in Russia was the *Daughter of Ganga*. *Nala and Damayantī* was a favourite theme with them and recently an illustrated edition also of this had been issued. This theme had been recently taken up on the basis of the century-old Russian translation of the *Mahābhārata* by the Russian poet Zhukovsky. The choreography for this was composed by Ballet Master Mikhail Berkut and the music by Mikhail Osokin. When I was there one of the artistes Balasanyan was working on an opera on the *Śākuntala* and at our discussions I met also the musician who was to compose its music, and was contemplating to visit this country for the same purpose.

THE FIRST ANNUAL DAY CELEBRATIONS OF THE SAMSKRITA RANGA

29th November, 1959.

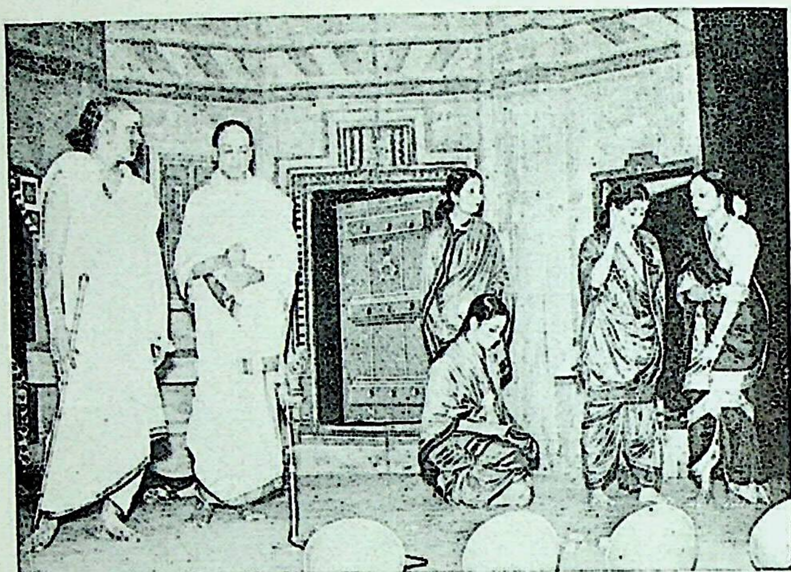
The First Annual Day Celebrations of the *Samskrita Ranga*, Madras, were held on the 29th November, 1959, at the theatre in the Y.M.I.A., Mylapore, under the presidency of Dr. C. P. Ramaswami Aiyar. The Annual General Body meeting of the *Ranga* was also held earlier on the same day, when with the President Dr. V. Raghavan, in the chair, the Annual Report and Audited Statement of Accounts of the *Ranga* were presented and adopted.

At the public meeting which followed and at which Dr. Ramaswami Aiyer presided, Dr. V. Raghavan welcomed the chief guest and other Sanskrit scholars and friends who had responded to their invitation. The meeting opened with prayer by Kumari Vedavalli after which Dr. V. Raghavan made a brief reference to the founding of the *Ranga*, its aims and objects and its achievements during the year. Emphasising that the activities of the *Ranga* in producing Sanskrit plays had created enthusiasm among the young students of Sanskrit, he said that their work was not only for the rejuvenation of the Sanskrit Stage but would eventually prove also an effective means of promoting knowledge of Sanskrit and popularising its study.

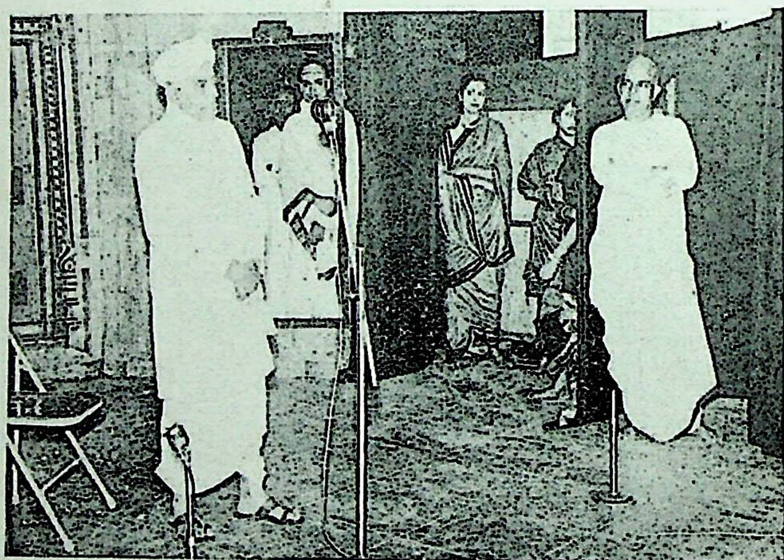
Prof. A. Shanmukha Mudaliar, Professor of Sanskrit, Pachaiyappa's College, Madras, one of the Vice-Presidents of the *Ranga*, then presented the detailed Report of the *Ranga* for the year 1958–59, which is printed elsewhere in the present volume.

A resolution of condolence was adopted touching the premature demise by Prof. M. K. Shanmukham, who was Chairman of the College Dramatic Activity Co-ordinating Council of the Madras Theatre Centre.

Then the members of the *Ranga* put on the boards the *Snusha Vijaya*, an one-act social play, depicting the domestic theme of the quarrel between the mother-in-law and the daughter-in-law and the eventual triumph of the latter. The play was written by Sundararāja Kavi (1841–1904 A.D.) who flourished in the Travancore and Ettayapuram Courts and was edited by Dr. V. Raghavan in the *Annals of Oriental Research, University of Madras*, Vol. VII. Pt. i, 1942–43. This was the first time that the play was enacted and it was produced for the *Ranga* by Dr. V. Raghavan assisted by Srī C. S. Sundaram. The hall was full and the production of a rare social play in Sanskrit of modern times, such as the *Snusha Vijayam* was, was greatly appreciated by the audience which included some foreign students of Sanskrit also.



A scene from the *Snuṣā Vijaya* enacted at the *Ranga's* first Annual Day



Dr. C. P. Ramaswami Aiyer speaking at the Annual Day of the *Raṅga*

The following took part in the play:

Sūtradhāra (Producer): Dr. V. Raghavan.

Pāripārśvaka (Asst. Producer): C. S. Sundaram, Skt. Dept., Madras University.

Durāśā (Mother-in-law): Kumari S. S. Janaki, Sanskrit Lecturer, S. I. E. T. Women's College.

Suśīla (Father-in-law): S. Rajagopala Sarma, Skt. Teacher, Ramakrishna Mission Students High School.

Cāruvṛttā (Lady of the neighbouring house): Kumari C. L. Vasanta, Student, Queen Mary's College.

Suguṇa (Son): G. Balasubrahmanyam, Student, Madras Sanskrit College.

Saccaritrā (Daughter-in-law): Kumari T. P. Vijayalakshmi, Student, S. I. E. T. W. College.

Durlalitā (Daughter): Kumari Sabita Rani, Student, Queen Mary's College.

Music (Invocatory and benedictory verses at beginning and end): Vidwan B. Krishnamoorthy.

Dr. Ramaswami Iyer, in complimenting the *Ranga* and the participants in the play, said in his speech:

"Dr. V. Raghavan, talented actors and actresses and my good friends!

"When I was last speaking at a performance organised by Dr. Raghavan, I made an incautious observation. I stated that there had not been sufficient activity in producing one-act plays or short plays. I am glad to be able to be present on this occasion. It is a very remarkable thing that in the Sanskrit language there have been social dramas, one-act plays and short plays long before similar dramas were invented in Europe. To Travancore and to Sri Ganapati Sastri we owe a deep debt of gratitude for the discovery of the plays of Bhāsa and other short plays. But subsequently I have come across a large number of small one-act and short plays composed both in the North and South India, particularly in Malabar. Today we have, produced before us, another one-act production from Kerala. The civilization of Kerala was a remarkable one. The remarkable feature of the Nambūdiri civilization of Kerala was the Nambūdiri's great love for literature and his gift for sarcasam and humour. I am glad that the social play which is produced this evening comes from Kerala.

"The present play is an one-act play, whose theme is perhaps becoming obsolete, owing to the collapse of the joint-family

system; though it cannot be said that the persecuting, intolerant type of mother-in-law and such other features have completely disappeared, there is, I think, at this time no daughter-in-law who could be so obedient and docile. As a production of sarcastic genius, the play is of high order and the language is worthy of praise. I am very glad, Dr. Raghavan, that you have been doing so much to popularise the Sanskrit language and literature. I am glad for having been present at this performance and convey my congratulations to everybody who has acted in the play. But if I may say so, not out of chivalry, I think the women excelled the men."

Referring to the character of the father in the play and addressing the actor who played it, Dr. Ramaswami Aiyar quoted the text of the play and said, "Though you have mastered the vedas and the six systems of philosophy, your wife is not under your control," and added that they could not say that such was not the case with several other husbands.

Concluding, Dr. Ramaswami Aiyar said: "I am glad to have been here and to associate myself with these efforts and to congratulate Dr. Raghavan on the great and devoted efforts he is making in different directions, literary, histrionic, philosophical, for the promotion of Sanskrit. God bless you."

Dr. V. Raghavan introduced the actors and actresses to Dr. Ramaswami Aiyar and then thanked the President and other guests for responding to their invitation and attending their Annual Celebrations. He specially mentioned the parents of the men and women students who took part in the productions of the *Ranga* and the authorities and staff members of the Samskrit Depts. of the different City Colleges for their co-operation. Sri T. V. Viswanatha Aiyar, Advocate, announced a donation of Rs. 100/- on the occasion.

Acknowledgements

The thanks of the *Samskrita Ranga* are due to the following for their help in diverse ways in the activities of the *Ranga*:

The Kalidas Samaroh Samiti, Ujjain; The Theatre Centre, Madras; the Music Academy, Madras; the A. I. R. and the Press, Madras; the Vivekananda College, Madras; the Kuppuswami Sastri Research Institute, Madras; the Staff and Students of the City Colleges, Madras; the Bharati Vijayam Press, Madras; Sri K. Chandrasekharan; Dr. K. Kunjunni Raja; Sri T. V. Viswanatha Aiyar; Kumari Sankari; Sri Krishnaswami, Voltas; and Sri R. Kalidas.

SANSKRIT DRAMA IN ITALIAN

By

K. V. Sarma

Dept. of Sanskrit, University of Madras.

As our *Samskrita Ranga Annual* is being printed, we have received an excellently got up volume of Sanskrit plays rendered into Italian, just published (Sept. 1959) in Rome. Collected together and edited by Mario Vallauri, the veteran Professor Emeritus of Sanskrit of the University of Turin, this volume, *Teatro Italiano*,[1] comprises translations of five Sanskrit dramas, *Svapnavāsavadatta* (Tr. by Belloni-Filippi), *Mṛcchakaṭika* (Tr. by M. Kerbaker), *Mālatīmādhava* (Tr. by F. Cimmino), *Mudrārākṣasa* (Tr. by A. Marazzi) and *Bhagavadajjuka* (Tr. by Belloni-Filippi).

Sanskrit drama as a branch of study appears to have been popular among Italian Orientalists.[2] As in some of the European languages, it was Kālidāsa's *Śākuntala* that ushered Sanskrit drama into Italy through its translation by L. Doria (Darmstedt, 1815). All the dramas of Kālidāsa were later rendered into Italian in one volume by Antonio Marazzi (*Teatro Calidasa*, Milan, 1874), and some of these plays have several translations. Special mention among these may be made of the stage-versions of the *Śākuntala* prepared by Giulio Pacuvio (Turin, 1946), and by E. Robecci Brizio (Turin, 1931), but more important than either of these, from the point of the stage, is the opera *La Leggenda di Sakuntala*, composed in the form of a *libretto*, by Franco Alfano who effected some changes and made several innovations in the play to suit the modern stage and increase its theatrical effect. This opera, performed for the first time in Bologne in 1921, proved very successful and kept the field for several years to come in the other cities of Italy.[3]

Of Bhāsa's plays we had a long study by L. Suali (*GSAI* 25 (1912) 85-116) soon after the discovery of the dramas in 1909. Several of the Bhāsa plays are available in Italian translation: *Svapna* and *Cārudatta* by Belloni-Filippi, *Abhiṣeka* and *Avimāraka* by

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1. Pub. Nuova Accademia, Milan, pp. 534.

2. For an account of Italian contribution to Indology, see V. Raghavan, *Sanskrit and Allied Indological Studies in Europe*, Madras, 1956, section on Italy, pp. 55-59.

3. For a study on 'The Fortunes of Kālidāsa in Italy,' see Carlo Della Casa, *East and West*, Rome VI (1955-56) 160-62.

E. Beccarini and *Madhyama* by P. E. Pavolini, besides studies on *Pratimā* etc. by M. Vallauri. M. Kerbaker, one of the leading Orientalists of Italy, prepared a popular version of S'ūdraka's *Mṛcchakaṭika* and a translation of the *Śākuntala*. Francisco Cimmino, who seems to have specialised in Sanskrit drama, rendered several Sanskrit plays into Italian: *Vikramorvaśīya* (Turin, 1890), *Mālavikāgnimitra* (Naples, 1897), *Ratnāvalī* (Naples, 1894), *Priyadarśikā* (*partly*) (*Pub. Accademia Portaniana*, Dec. 8, 1901) *Nāgānanda* (Sandron, 1903) and *Mālatīmādhava* (Milan, 1915), besides producing studies on *Caṇḍakauśika* (1905) and *Priyadarśikā* (1902); the last play had been rendered into Italian by G. Strehly (Parigi, 1888). The political drama of Viśākhadatta, *Mudrārākṣasa*, was translated by A. Marazzi and was issued together, in one volume, with his translation of the farce *Dhūrtasamāgama* of Jyotirīs'vara (Milan, 1874). Besides papers on *Pratimā*, already referred to, and S'aktibhadra's *Āścaryacūḍāmaṇi*, Vallauri translated *Satyahariścandra* of Rāmacandra (Firenze, 1913), *Jīvānanda* of Ānandarāya Makhin (Lanciano, 1929) and *Damaruka* of Ghanas'yāma (Firenze, 1931). G. Tucci, the best known Indianist of Italy today, has produced an Italian version of the *Prākṛt Saṭṭaka* of Rājas'ekhara, *Karpūramañjarī*. The theory and practice of Indian drama have been studied by Cimmino, Suali, Pizzagalli and La Terza.

To the collection *Teatro Indiano* under review, Prof. Vallauri has added an introduction under the title the 'Panorama of the Indian theatre', giving an account of the characteristic features of the Sanskrit drama and its production, and a short history of its literature. To each translation in this volume is prefixed an introductory note, indicating its place in Sanskrit dramatic literature and giving a *resume* of its plot. Vallauri has also added explanatory footnotes wherever required. With regard to *Mṛcchakaṭika* and *Mālatīmādhava*, the *ślokas* in the original have been rendered into Italian verse.

It may be interesting to note in this connection that an encyclopaedia on World Theatre is being prepared in Italian under the title *Enciclopedia dello Spettacolo* and it will include a section on Indian drama and dramaturgy, ancient and modern, by Dr. V. Raghavan.

Bharati Vijayam Press, Triplicane, Ma